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May 2019

विश्वभारती

VIŚVABHĀRATĪ

Peer - Reviewed Sanskrit Research Journal

Felicitation volume of

Prof. C. S. Radhakrishnan

DEPARTMENT OF SANSKRIT

PONDICHERRY UNIVERSITY

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VIŚVABHĀRATĪ

Peer Reviewed (Refereed) Research Journal

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National Journal for Sanskrit Studies

Felicitation volume of
Prof. C. S. Radhakrishnan

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PONDICHERRY UNIVERSITY

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पांडिच्चेरी विश्वविद्यालय
PONDICHERRY UNIVERSITY
केन्द्रीय विश्वविद्यालय -A Central University

आचार्य गुरमीत सिंह
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Kalapet, Puducherry, 605014
INDIA

April 22, 2019

FOREWORD

It gives me immense pleasure to know that the Department of Sanskrit, Pondicherry University, is bringing a Felicitation volume "Visvabharati – V" in honor of Prof. C S Radhakrishan who has served the university since 14th May 2008 and is retiring in May 2019. Before joining our university, Prof. C S Radhakrishnan served as Associate Professor in RKM Vivekananda College, Chennai. In his distinguished career, he has rendered his life for the propagation and preservation of Sanskrit language and literature. He has published a good number of books, articles; produced several Ph. D and M. Phil scholars; served as member in Indian Association of Sanskrit Studies, and Member of NAAC Committee etc. His auto biography is rich in academic achievements.

Sanskrit is very old language perhaps the first language used by our ancestors to compose various literature including poetics, grammar, astronomy, metallurgy, medicine, social laws highest philosophical thoughts etc. Sanskrit is the vehicle of our ancient culture and heritage. The highest secrets of human life i.e. Dharma, Artha, Kama and Moksha are enshrined and well defined in Sanskrit which is relevant till today.

The Faculty of the Dept. of Sanskrit, Pondicherry University, apart from their teaching hours, are making strenuous effort for publishing the Annual National Journal for Sanskrit Studies named "Visvabharati". I am happy that the Fifth Volume is being now published as the Felicitation volume in honor of Prof. Radhakrishnan. I express my best wishes for the success of this and hope the Journal will be published regularly in future as well. I also wish a long, healthy & active life to Prof. C S Radhakrishnan.

(Gurmeet Singh)

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Kavikulaguru Kalidas Sanskrit University
Mauda Road, Ramtek, District: Nagpur - 441 106 Maharashtra, India

Prof. Shrinivasa Varakhedi
Vice-Chancellor, KKSU, Nagpur

MESSAGE

A Person with high credibility, Prof. Radhakrishnan C S, is a rarest of rare personality. Scholarship with credibility and humility places him in the top among scholars. Simplicity, student-friendly nature, helping hand to fellow scholars together made him an appealing person to all. I am fortunate to get associate with Professor since 2008 from my days in Sanskrit Academy, Osmania University. His erudition and exposition skills in the field of Sahitya are highly appreciated. His Sanskrit plays and poems are noteworthy in the modern literature.

He is retired from his departed service as Professor. He will never retire as a scholar from his academic engagements. I wish him a good health and family peace for continuing his literary contributions.

Warm regards,

Prof. Shrinivasa Varakhedi
Vice-chancellor
Kavikulaguru Kalidas Sanskrit University
Ramtek, Nagpur – 441106

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Editorial Note.....

नमांसि युष्मासु दिने दिने बुधा, नमांसि युष्मभ्य उदारसौ हृदाः।

नमांसि युष्माकमुदात्तभावना, नमांसि विश्वेश्वरमूर्त्तयो भुवः॥

A Felicitation volume is published in honor of a scholar whose contribution to his/her field specialization is singularly outstanding. Such a volume benefits the research community, for it comprises of articles either highlighting the life time achievement of the scholar or is a miscellany of erudite articles. The intention is to mark a permanent milestone through the publication and thus record the eminent scholar's academic benefaction for all generation to come. This besides it also serves as a repository of new areas of knowledge. The present volume is one such effort and is in honour of Prof. C. S. Radhakrishnan.

Prof. C. S. Radhakrishnan, a scholar with vast, reliable and immensely productive knowledge in the field of Sanskrit literature, Poetics and Indology, has a record of 39 years in devoted academic service to Sanskrit. His professional commitment of nearly four decades is a saga of inspiration not only to researchers and students but even to mature academicians. A member of the Consultative Committee of the International Association of Sanskrit Studies, Paris, that conducts World Sanskrit Conference regularly, his name has truly elicited international renown. His striking intellectual profile among the learned is balanced with a rare combination a cultured and serene nature marked by benevolence, sympathy and compassion. His virtuous, righteous and trustworthy nature endears him to all, as does his keen sense of humor. His sharp and minute understanding has guided many a research scholar to evoke ambiguities in a text and discover new horizons in the subjects of Sanskrit research.

In this special felicitation volume of Viśvabhāratī – V, nearly 60 articles are included on a variety of topics, each on a unique subject, such as Kautilya's revolutionary political ideas, Indian Linguistics, on the teacher, Sphoṭa theory, universal fraternity, the treatment of simile, on the Supreme Brahman, transmission of long literary narratives, dimension of Yoga, word-meaning relationship, growing and caring for plants, Science of Medicine, consumption of food in the tradition of holistic nutrition, history of Indian Mathematics, musical instruments and so forth.

I owe my deep sense of gratitude to Prof. Gurmeet Singh, Vice-Chancellor, Pondicherry University for his encouragement and for accepting our request to release the felicitation volume during the inauguration of Two Day National

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Seminar. The farewell given to Prof. C. S. Radhakrishnan is befittingly this academic event.

I am deeply indebted to the professors, academicians, scholars and researchers for their overwhelming response and contributions in the form of articles. In barely a month's time, a mammoth volume of nearly 500 pages has taken shape, and errors if any, can only be acquitted by my incessant race against time to see the book take its present shape. Perhaps a few typographical errors may meet the reader's eye and may be thus overlooked.

I express my sincere gratitude to all my colleagues and students of the Dept. of Sanskrit, Pondicherry University, for their instinctive cooperation in organizing such meaningful academic event i.e. Farewell Function releasing "Felicitation Volume" along with Two Day National Seminar on " Sanskrit Aesthetics : The Search for Soul of Poetry".

I am extremely happy to place on record the help rendered by Dr. Deviprasad Mishra, Associate Professor, French Institute of Pondicherry, whose Sanskrit DTP and alignment of articles, is noteworthy. It is a great pleasure to mention that our Department's alumni and students on roll have extended their financial support to publish this felicitation volume and to arrange the farewell in a grand manner. I am immensely grateful to all of them.

I remain indebted to those Professors of Pondicherry University who love Sanskrit and who have readily contributed articles to this volume.

पूर्णमदः पूर्णमिदं पूर्णात्पूर्णमुदोच्यते।

पूर्णस्य पूर्णमादाय पूर्णमेवावशिष्यते॥

Chief Editor

Date: 2nd May, 2019

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Bio-Data

Prof. C. S. Radhakrishnan was born on 13th May 1954 to pious parents Dr.C.R.Seshadri and Mrs. Padmavathi. He grew up in the serene village called Tekkegramam which was established by the father of Malayalam literature Sri.Tunjath Ramanujan Ezhuthachan. Radhakrishnan had Sanskrit education in the illustrious Veda Sastra Patasala Sanskrit High School, in the same village at Chittur. He did his B. A. Sanskrit and M. A. Sanskrit in Ramakrishna Mission Vivekananda College, Chennai between 1971 and 1976. For his performance in M. A., he got First Rank in the University of Madras and the following medals and awards:

- The Prince of Wales Gold Medal, 1976 (for Comparative Philology)
- The Pitti Muniswami Chetty Garu Gold Medal, 1976
- The Kerala Varma Jubilee Gold medal, 1976
- The Jawaharlal Nehru Memorial Fund, Award, 1976
- The President Dr. S. Radhakrishnan Prize, 1976
- The Dr. C. Kunjan Raja Memorial Prize, 1976

He joined the University of Madras for Ph. D. in 1976, under the well known scholar Dr. M. Narasimhachary. He was conferred with the Ph. D. Degree in 1982 for his thesis "Sathavairi Vaibhava Prabhakara: A Critical Edition and Study". He joined the Ramakrishna Mission Vivekananda College, Chennai as Assistant Professor in Sanskrit on 9th September 1980 and subsequently became Reader in Sanskrit and served the College for 28 years.

He was appointed as Professor of Sanskrit in Pondicherry University on 14th May 2008 and served the Institution till his retirement in May 2019. During his tenure in Pondicherry University, he started the National Journal for Sanskrit Studies, VIŚVABHĀRATI, with the help of his colleagues in the Department. He was the Chief Editor of the two volumes of the Journal. He was also the Editor of SAṄGAMA, the Silver Jubilee Research Volume of the School of Humanities, 2012. Earlier he was a member of the Advisory Board of the Encyclopedia of Hinduism. He was the Co-ordinator of the newly started Add on Course, P. G. Diploma in Manuscriptology and Paleography. He organised Two-Day National Workshop on Scripts and Manuscripts (Feb. 2011), Seven-Day National Workshop on Alankarasastra (Feb. 2013) and Three-Day International Conference on Mahabharata (Feb. 2014). He was also the Coordinator of MOU between Pondicherry University and Jean Moulin University, Lyon3, Paris. He has guided nearly forty students for Ph. D. and M. Phil. He was the Co-Guide for

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Fulbright Nehru research scholar Andrea Gutierrez of University of Texas at Austin, 2017. Also another scholar Melinda Fodor of Ecole Pratique des Hautes Etudes studied Sanskrit texts under him. He was invited as a Jury Member by the Institute in Paris in December 2017.

NATIONAL CONFERENCES CHAIRED/ PLENARY & VALEDICTORY ADDRESS BY PROF. C. S. RADHAKRISHNAN (2007 ONWARDS)

1. National Seminar on Comparative Literature, Shree Sankaracharya University of Sanskrit, Kalady, March, 2007.
2. "Environmental Awareness in the Vedic Literature", Key-paper in National Seminar, Govt. Sanskrit College, Pattambi, Kerala, Feb. 2008.
3. Chaired a Session and delivered valedictory Address at the Dr. V. Raghavan Centenary Seminar, KSRI, Cheannai, Jan. 2009.
4. "Possibilities and Challenges in Sanskrit Research", Plenary Address at National Conference on New Horizons of Indological Research, Sree Sankaracharya University of Sanskrit, Kalady, Jan. 2009.
5. "The Teacher-taught Relationship in Philosophical Discourse", UGC National Seminar on Humanism in Upanishads, Dept. of Vedanta, Sree Sankaracharya University of Sanskrit, Kalady, Sept. 2009
6. "Kingship in the Classics of Kalidasa in Relation to the Dharmasastra", National Conference on Human Rights, Pondicherry University, Feb. 2010.
7. National Seminar on 'Innovative Practices in ensuring Quality', Valedictory Address, Dr. M. G. R. Janaki College for Women, 27 March 2010.
8. Special Invitee, "Human Rights and Literature", National Human Rights Commission & Hindi Department, Pondicherry University, 13th Feb. 2011.
9. Chaired a Session on Ritual Studies in the 15th World Sanskrit Conference, New Delhi, Jan. 2012.
10. Chaired a Session of 16th World Sanskrit Conference, Silpakorn University, Bangkok, Thailand, 28th June – 2nd July, 2015.
11. Key-Note address "Origin and Development of Sanskrit Literary Criticism", Rashtriya Sanskrit Sansthan, Guruvayoor Campus, 10th September 2015.
12. Invited as Rapporteur, for International Indology Conference, Rashtrapati Bhavan, New Delhi, 21-23 November 2015.
13. "Being and Becoming", Sri Aurobindo Centre for Advanced Study, Pondicherry, 17th June, 2016.

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14. Chaired a Session of the National Conference on Bhagavatapurana, University of Madras & Oxford University Centre for Hindu Studies, 6th Jan. 2017.
15. "Is Dhvani confined only to the domain of Aesthetics?" National Seminar, IGNCA & Kalakshetra, Chennai, 24 Jan. 2017.
16. Chaired a Session and presented a paper "The Implication of Dhvani in the light of Abhinavagupta's Lochana", Sahitya Akademi, New Delhi, 23-24 March 2017.
17. Chaired a Session of the National Conference on 'Indian Spiritual Heritage through Sanskrit Devotional Lyrics of South India, Pondicherry University and IGNCA, Pondicherry, 30 August 2018

SELECTED PAPERS PRESENTED IN INTERNATIONAL CONFERENCES:

1. "Epistemology in the works of Kālidāsa", 34th International Congress of Asian and North African Studies, University of Hong Kong, August 1993.
2. "Jňānānanda's Rare Interpretation of Amaruśataka", X World Sanskrit Conference, La TrobeUniversity, Melbourne, Australia, January 1994.
3. "Buddhist tenets in Secular Sanskrit Literature", International Seminar on Buddhism in India And Abroad, K.J.Somaiya Centre of Buddhist Studies, Bombay, March 1995.
4. "The Learning process in the Guru Śiṣya Paramparā through the Ages", World Hindu Conference, University of Durban Westville, South Africa, July 1995.

CHAIRED A SESSION ON "THE SOCIAL AND ETHICAL ISSUES" OF THE ABOVE CONFERENCE.

5. "Dice-play in Sanskrit Poesy", International Symposium on 'Approaching the roots of Chess', Pondicherry University, November 1996.
6. "The Vibhakti factor in Sanskrit Literature", 10thWorld Sanskrit Conference, Bangalore, January 1997.

CHAIRED A SESSION IN THE CLASSICAL SESSION OF THE ABOVE CONFERENCE

7. "Śaṅkara the Ālaṅkārika", International Conference on Sanskrit and Culture, Trissur, January1997.
8. "Reverence for All Life: the Vedic Approach", World Convention, Pune, November 1997.

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9. "NyāyaVaiśeṣika - An Anastomosis of Science and Philosophy", International Conference on Language, Thought and Reality, North Carolina University & Ramakrishna Mission Institute of Culture, Calcutta, Aug 2000.
10. "Nāgānanda – An Anastomosis of Buddhist and Hindu faiths", K. J. Somaiya Centre of Buddhist Studies, Bombay, March 2002.
11. "Suhrllekha – The Buddhist Genre of friendly Epistles", International Conference on the Contribution of Buddhism to World Culture, K. J. Somaiyya Institute of Buddhist Studies, Bombay, March 2004.
12. "Philosophical Discourse – The Vedic Approach", South and South East Asian Association for the Study of Religion, New Delhi, January, 2005.
13. "Gītarāghava of Rāmakavi – A less-known work of the Aṣṭapadī Genre", International Sanskrit Conference, Silpakorn University, Bangkok, Thailand, June 2005.
14. "The Language of Eyes in Literature", 13th World Sanskrit Conference, University of Edinburgh, Scotland, July 2006.
15. "Bhajan Sampradaya- A Living Tradition of Worship", 2nd SSEASR Conference, Mahidol University, Thailand, May 2007.
16. "Waters in Vedic and Classical Sanskrit Literature and Customs" 3rd Conference of South and Southeast Asian Association for the Study of Culture and Religion, Institute Seni Indonesia, Denpasar, Indonesia, 3-6 June 2009.

Also chaired a Session of the above Conference.

17. "The Role of Figures of Speech in Upanishadic Language", First Asian Philosophy Congress, New Delhi, March 2010.
18. "Nitya and Naimittikapuja – A Prospective Analysis", 15th World Sanskrit Conference, Jan 2012. Chaired a Session.
19. "Kavyadarsa and Tamil Dandiyalankaram: A Comparative Study", 16th World Sanskrit Conference, Silpakorn University, Thailand, 28 June -2 July 2015. Convener of a Session.

Awards/Membership

1. UGC Travel Grant, 1993, 2005.
2. Sahitya Akademi Travel Grant, 1997.
3. Associate of the Indian Institute of Advanced Study, Shimla, 1997-98, 2000.
4. Member, International Advisory Board of the Project "ENCYCLOPEDIA OF HINDUISM"

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5. Rashtriya Sanskrit Sansthan Travel Grant, 2006.
6. Member, Consultative Committee, International Association of Sanskrit Studies, Paris.
7. Official lesson writer for Institute of Distance Education, University of Madras.
8. Ph. D. Adjudicator for Universities of Madras, Kerala, Bharatidasan, Pondicherry, Calicut, Mumbai, Mysore, Malaysia, Sree Sankaracharya University of Sanskrit, Kalady.
9. Expert Member, Board of Studies in various autonomous Colleges.
10. Secretary, Vivekananda College Council, 2003-04.
11. Co-ordinator, Internal Quality Assurance Cell, Vivekananda College, 2003-07.
12. Governor's Nominee as Member, Academic Council, University of Madras, 2007-10.
13. Nominated by Govt. of India as Member, Managing Committee of Madras Sanskrit College, 2007-10.
14. Founder Member, Dr. Kunjunni Raja Academy of Indological Research, Kerala.
15. Secretary, The Samskrita Academy, Chennai (till 2015)
16. Conferred with the Title "SAMSKRTA RATNA" by Solar Subrahmanialyer Trust, Chennai on 18 October 2008.
17. Chairman, UG Board in Sanskrit, Bharathidasan University, 2008-09.
18. Member, PG Board in Sanskrit, Mysore University
19. Chief Editor, National Journal of Sanskrit Studies "Visvabharati", Pondicherry University.
20. External Assessor, University of Malaya.
21. Given the Felicitation Award by the Chief Minister of Delhi during the 15th World Sanskrit Conference, Jan 2012, for contribution to Sanskrit Literature.
22. Assessor (member), National Assessment and Accreditation Council, 2012 onwards.
23. Peer Team Member of NAAC for Rashtriya Sanskrit Sansthan, Lal Bahadur Sastri Sanskrit Vidyappeth, New Delhi and Sampurnanand Sanskrit University, Banaras.
24. Director, 7-Day National Workshop on AlankaraSastra, Feb 2013.
25. Co-ordinator, MOU with Jean-Moulin University, Lyon3, France.
26. Expert Member, Sarasvati Mahal Library Upgradation Committee constituted by the Govt. of Tamil Nadu, 2013 and Jury, Bala Sahitya in Sanskrit, Sahitya Akademi, 2015 onwards.
27. Selected by ICCR in the panel (2018) for Sanskrit Chair Abroad.

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SELECTED RESEARCH PAPERS PUBLISHED

1. "The Yaśobhūṣaṇa Literature", Annals of Oriental Research, Vol. 29, University of Madras, 1980.
2. "Dice play in Sanskrit Poesy"(Das Wurfelspiel in der Sanskrit-Dichtung), Alteindische Schachfiguren, Wiesbaden 1997.
3. "Jñānānanda's Rare Interpretation of Amaruśataka", Journal of Ananthacharya Indological Research Institute, Bombay, Aug 1997.
4. "Malayalam and Maṇipravālam", The Journal of Oriental Research, Vol. LXIV-LXVII, The Kuppuswami Sastri Research Institute, Madras, 1998.
5. "The Learning process in the Guruśiṣyaparamparā through the Ages", Dr. K. V. Sarma Felicitation Volume, Sree Sarada Education Society, Madras, 1999.
6. "Śaṅkara, the Ālaṅkārika", Facets of Indian Culture, Delhi, 2000.
7. "Jñānānanda's Interpretation of Amaruśataka", Indian Theories of Hermeneutics, New Bharatiya Book Corporation, Delhi, 2002.
8. "Mahābhāratas in Malayalam Literature", Major Genres and Trends in Dravidian Literature, DravidianUniversity, Kuppam, 2003.
9. "Govindarāja's Religious Interpretation of the Rāmayaṇa", Dr. K. Srinivasan Felicitation Volume, January 2004.
10. "The Bhajan Tradition of South India", Bharat VikasParishad Souvenir, 2004.
11. "The Early traces of Nyāya-Vaiśeṣika in the Mahābhārata", Mahābhārata – The End of an Era, Indian Institute of Advanced Study, Shimla, 2004.
12. "Science and Nyāya-Vaiśeṣika", National Institute of Vedic Science, Bangalore, September 2005.
13. "Śrīśaṅkara and the episode of Parakāyapraveśa", Adisankara Vedanta Pratishthanam, Orissa, 2005.
14. "Kūttu, Terukūttu and Sanskrit Dramaturgy", The Samskrita Ranga Annual XII, Chennai, 2006.
15. "Gītarāghava of Rāmakavi: A Less-known Work of the Astapadī Genre", Sanskrit Studies Centre Journal, Vol. II, Silpakorn University, Bangkok, Thailand, 2006.
16. "The Tamil Folk Theatre and Sanskrit Dramaturgy" (Hindi), Nāṭyam 54, Sagar University, Madhya Pradesh.
17. "Sri Ramakrishna and Aesthetics", Bulletin of the Ramakrishna Mission Institute of Culture, July 2007.
18. "Buddha as an incarnation of Viṣṇu in Sanskrit Literature", National Seminar, Indian Council of Philosophical Research, K. J. Somaiya Centre for Buddhist Studies, Mumbai, March, 2007.

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19. "Environmental Awareness in Vedic Literature", Sree Nilakantha Govt. Sanskrit College, Pattambi, Kerala, Feb 2008.
20. "Sanskrit Literature and the language the eyes speak", Journal of Oriental Research, Madras, Vol. LXXXI, 2010.
21. "Anonymity in Kalidasa's Expressions", Visvabharati National Research Journal, Vol. I, Pondicherry 2011.
22. "Body and Soul in Poetry and Theology", Sangama, commemorative Volume, Pondicherry University, April 2012.
23. "The Moksa-Santa equation in Mahabharata", Prof. A. C. Sarangi Felicitation Volume, PratibhaPrakasan, Delhi, 2013.
24. 'Double negative in Sanskrit Literature' Visvabharati, Vol. III, Pondicherry University, 2017.
25. 'Sakuntala and Draupadi: A Comparative sketch in the Mahabharata', Proceedings of National Seminar, Karnataka University, Bangalore, Nov., 2015.
26. Describing the Inexplicable: the figurative language of the Upanishads, Sanskrit Studies Centre, Sipakorn University, Thailand, 2013.
27. The Kavyadarsa and Tamil Dandiyalankaram: A Comparative Study', 16th World Sanskrit Conference Proceedings, Vol. III, Bangkok, 2016.

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1. "Śaṭhavairivaibhavaprabhākara – A Critical Edition and Study", Amar Prakashan, Delhi, 1988.
2. "The roots of the AlaṅkāraŚāstra in the Vedas", Effulgence of Vedic Thoughts, Trissur, 1995.
3. "Buddhist tenets in Secular Sanskrit Literature", Buddhism in India and Abroad, Somaiya Publication Pvt. Ltd., Bombay, 1996.
4. "Nāgānanda – An Anastomosis of Hindu and Buddhist faiths", Buddhism in Global Perspective, Somaiya Publications, Bombay, 2003.
5. "Goplāvimśati", Intro. In Malayalam, Vedanta Desika Research Centre, Madras, 1996.
6. "Godāstuti", Intro. in Malayalam, Vedanta Desika Research Centre, Madras, 1997.
7. "Kālidāsa – New Perspectives", New Bharatiya Book Corporation, Delhi, 2005, released by Prof. Bryski, Former Poland Ambassador to India, at the Kalidasa Akademi, Ujjain, November 2005.

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8. "Suhṛllekha – The Buddhist Genre of Friendly Epistles", Contribution of Buddhism to World Culture, Somaiya Publications, Mumbai, 2006.
9. "Introduction to Sanskrit Literary Criticism" Sanskrit Academy, Osmania University, August, 2010.

FOREWORD WRITTEN BY JNANAPEETH AWARDEE DR. SATYAVRAT SASTRI.

1. "Tapasah Prabhavah and Paadukaapradaanam" (Two Sanskrit Dramas) Sanskrit Academy, Vivekananda Yoga University, Bangalore, 2012.
2. "Stavamanjari", (Sanskrit Verses, Lyrics and Prose on many deities), August 2018.

OTHER ACTIVITIES

- Authored two Sanskrit dramas staged by the Samskrit Academy, Campbell, USA, 2000.
- Coordinator of P. G. Diploma in Manuscriptology and Paleography, Pondicherry University, 2012-18.
- Presented Poems in Samskrit Kavisammelan at Banaras Hindu University, Sree Sankaracharya University of Sanskrit, Kalady, La Trobe University, Australia and University of Edinburgh.
- The Drama "Paadukapradaanam" was staged at Sanskrit Academy, Vivekananda Yoga University, Bangalore on August 15th 2009.
- Given several guest lectures on Indian Culture, Upaniṣads and Bhagavadgītā.
- Rt. Hon. Sir George Stanley Endowment Lecture, University of Madras, Śankara and Aesthetics, March 1998.
- Three Endowment Lectures at Kuppuswami Sastry Research Institute, Madras.
- Composed many Sanskrit songs in Karnatic style.
- Active Member of Chaitanya Bhajan Mandali following the footsteps of his father and Guru, Brahmasri Dr. C. R. Seshadri.
- Trained Mridangam player.

COUNTRIES VISITED

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LIST OF RESEARCH SCHOLARS GUIDED FOR PH. D.

Sl.	Research Scholar	Title of thesis	Year
At Ramakrishna Mission Vivekananda College, Chennai.			
1	Kalley Prasanth	Alaṅkāramuktāvali: A Critical Edition and Study	1993
2	Ananthapadmanabhan	Vivekavijayam: A Critical Edition and Study	2002
3	Deviprasad Mishra	A Critical Edition and Study of the Commentaries of Madhusūdana and Vaidyanātha on The Sūryaśataka of Mayūra	2004
4	K. Mallikeswaran	Aghoraśivācārya Paddhati: A Critical Edition and Study	2005
5	S. Ganesh	Elements of Dharmaśāstra in Mallinātha's commentaries on Kālidāsa's works	2006
6	S. Narasimhan	Nyāsavidyāpariṣkṛti of Vādhūla Varadadāsa: A Critical Edition and Study	2007
7	P. Ramachandrasekhar	Buddhist Epistemological Critique by Jayanta Bhaṭṭa in Nyāyamañjarī	2009
8	Waradet Mesangrudrakul (Thailand)	The Rāma Stories of Thai Ramakien: A Comparative Study with the Rāmāyaṇa of Vālmīki and Kamban	2010
9	R. Ranganathan	Vidagdhabodha of Śrī Miśra Bhūpati	2010
At Pondicherry University, Pondicherry.			
10	Maheswar Parhi	Vāmanāvatāra in Sanskrit Literature	2011
11	Pitambar Sahoo	The Vālmīki Rāmayaṇa and Jagamohan Rāmāyaṇa: A Thematic Comparative Study	2013
12	Gururaj Kalkure	A Critical Edition of the First Chapter of the Commentary Āloka on Śāstra Dīpikā	2013
13	Prasanth Kumar Sethi	Treatment of Alaṅkāras in Bhaṭṭi Kāvyam: A Study	2014
14	Manoja Tripathi	Discourse on Poets according to Kāvyamīmāṃsā: A Study	2015
15	Dipti Ranjan Senapathi	Treatment of Luṅ Lakāra in Bhaṭṭi Kāvya: A Study	2015
16	Ambika Jena	Harṣacarita: A Study	2016
17	Menakarani Sahoo	Kādambarī: A Psychological Analysis	2017
18	Bhagyasri Ray	Śābdālaṅkāras in the Sundarakāṇḍa of Rāmāyaṇa: A Study	2017
19	Reenu Kumari	Rudrabhāṣyas of Sayaṇācārya and Dayānanda Sarasvatī: A Comparative Study	2018

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LIST OF RESEARCH SCHOLARS GUIDED FOR M. PHIL.

Sl.	Research Scholar	Title	Year
At Ramakrishna Mission Vivekananda College, Chennai.			
1	N. Venktanathan	A study of Alaṅkāramaṇihāra with special reference to Upamā	1985
2	K. P. Nandakumar	Hayagrīva Stotra: A Study	1987
3	R. Ranganathan	Vyutpattidīpikā: A Critical Edition	1990
4	A. Seshadri	Kumāravilāsa Campū: A Study	1991
5	L. Sampathkumar	Anaṅgatīlaka Bhāṇa: A Critical Edition and Study	1994
6	T. E. Sowmyanarayanan	Anyoktimālā of Āccān Dīkṣita: A Critical Study	1997
7	K. Mallikeswaran	Vijayottara Saṃhitā: An Edition and Study	1997
8	S. Narasimhan	Ānandamandākinī: A Study	1999
9	N. Ananthakrishnan	Treatment of Daśāvatāra in Sanskrit Literature	1999
10	S. Srinivasan	Śrīdhara Veṅkaṭeśa's Devotional Lyrics: A Study	2000
11	P. Suresh	Vivekānanda Vījaya: A Study	2000
12	S. Raghottaman	Treatment of Bheda in Tattvamuktāvali	2003
13	M. Srinivasan	Gītarāghava: A Critical Study	2006
14	Jo Jo Joseph	A Phenomenological Interpretation to the Nyāya Vaiseṣika Concept of Samavāya	2008
At Pondicherry University, Pondicherry.			
15	Pitambar Sahoo	Ālaṅkārikāṇām Dṛṣṭyā Bhavabhūteḥ Uttararāmacaritam ekamadhyayanam	2009
16	Prasanth Kumar Sethi	Rāmavarmaṇaḥ Rukmaṇī-pariṇayam ekamadhyayanam	2009
17	Dilip Kumar Mohanta	Bhāsasya Dūtavākyam ekamadhyayanam	2010
18	Monalisa Bhuyan	Saṃskṛtasāhitye kathāvastunaḥ sthānaṃ prabhāvaśca	2010
19	Manoja Tripathi	Supernatural Elements as reflected in Abhijñāna-śākuntalam and Vikramo-rvaśīyam: A Critical Study	2011
20	Saritha Sethy	Saṃskṛta Subhāṣiteṣu Puruṣākārasya Prādhānyam	2011

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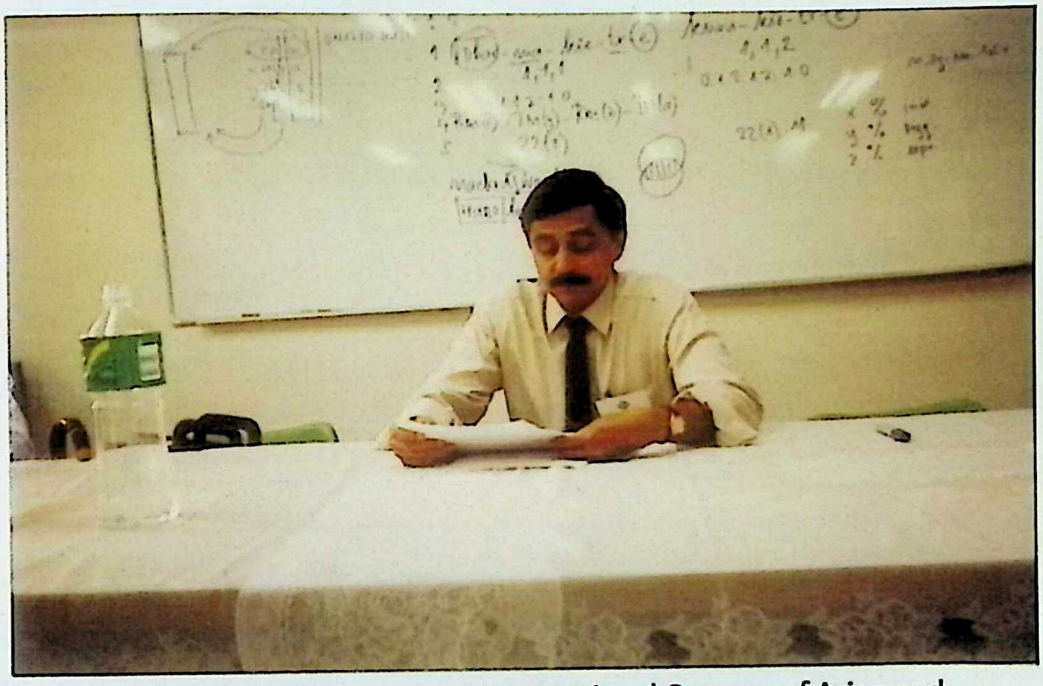

Prof. C. S. Radhakrishnan at International Congree of Asian and North African Studies, University of Hongkong, 1993.

At Kavisammelana in World Sanskrit Conference, Edinburgh, 2006

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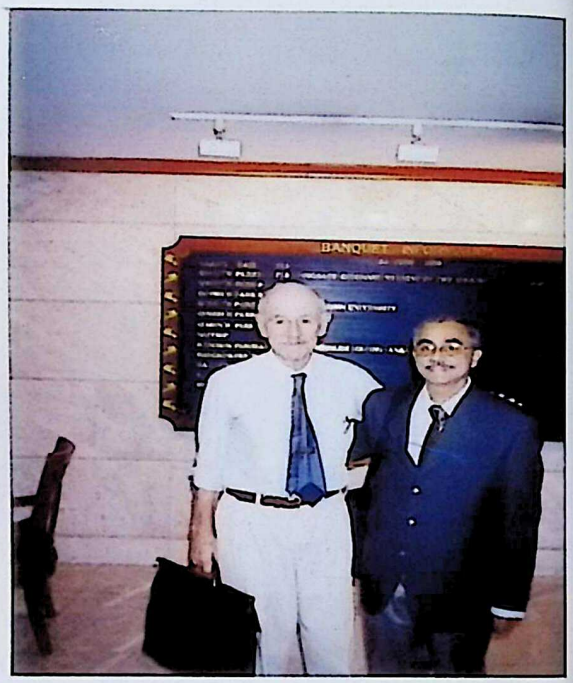
Visit to Ramakrishna Mission Vedanta Centre, London, 2006



With Prof. Frits Staal, in Babgkok

Elected as Member of Consultative Committee of International Association of Sanskrit Studies, 2006.
With Prof. John Brockington and Ramkaran Sarma, Edinburgh.

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Prof. Geroge Cardona Pennsylvania University, Visit to Dept. 1st March 2009.

The title "SAMSRITA RATNA" being conferred on Prof. C. S. Radhakrishnan, Professor of Sanskrit, Pondicherry University, October, 2008.

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With Prof. M. Narasimhachary, Sanskrit Day Celebration, 2011.

NAAC Peer Team visit to Rashriya Sanskrit Sansthan
9th to 26th April 2012.

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As a resource person in Bhāgavatapurāṇa Conference organised by Dept. of Philosophy, Universty of Madras and Oxford Centre for Hindu Studies.

Farewell Citation presented by Sri Gurmeet Singh, Vice-Chancellor, Pondicherry Universty

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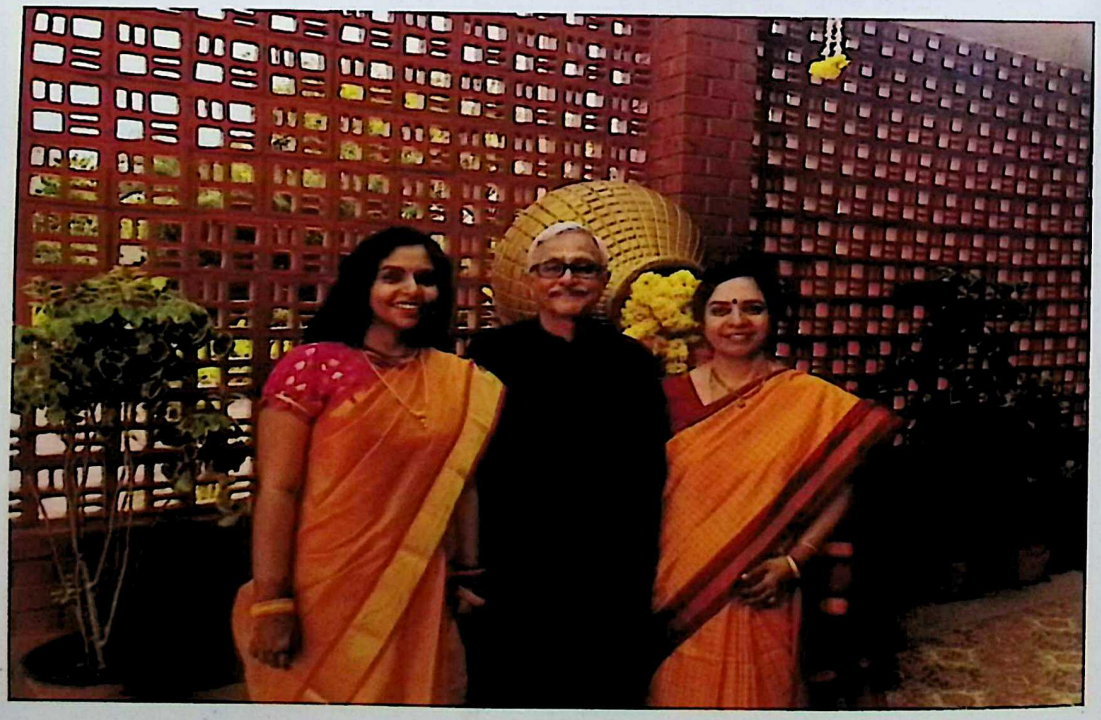

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आचार्यस्तवमाला

Dr. S. Narasimhan

मुडुम्बैनृसिंहार्यशिष्यं प्रशस्तं मुदा पण्डितैर्मानितं शान्तचित्तम्।

सदा शिष्यबृन्दैर्वृतं शीलवन्तं सदाचार्यवर्यं स्तवैर्नौमि तुष्टः॥ १॥

सत्सम्प्रदायविषये सततं प्रवृत्तिः श्रीकृष्णपद्मचरणे सुदृढा च भक्तिः।

प्राप्तेषु कर्मसु सदा समये समाप्तिः इत्थं भवत्सु हि कलाः नितरां लसन्ति॥ २॥

पुराणं वा नवीनं वा विषयं छात्रमानसे।

सुदृढं सम्प्रतिष्ठाप्य राजते शिष्यवत्सलः॥ ३॥

सौलभ्य-सौहार्द-गुणानुषक्तः सच्छिष्यवर्धापनबद्धदीक्षः।

मृदुस्वभावी निजकार्यदक्षः चकास्ति विद्वन्मणिमण्डितोऽद्य॥ ४॥

विद्यादान-विचार-संस्कृति-नयैः यःकर्मयोगी भवन्

भक्त्या माधवपादपद्मयुगलं संस्तौति नित्यं मुदा।

सर्वेषां हृदयङ्गमस्सुचरितो विद्वानसौ राजते

विद्वन्बृन्दसुचर्चया हि नितरां शोभान्वितो भ्राजते॥ ५॥

शिष्यबृन्दैर्युतो राजते योऽधुना मित्रवृन्दैर्वृतो तोषितो भ्राजते।

संस्मृतोऽस्माभिराराधितो भात्यसौ आयुषा वर्चसा संपदा वर्धताम्॥ ६॥

विविधबिरुदमालालङ्कृतस्सत्त्वजीवी नवनवपदवीभिर्भूषितस्साधुभाषी।

गुरुजनहितकाङ्क्षी साधुसेवी दयालुः विलसतु सुजनानामन्तरङ्गे मुदाऽसौ॥ ७॥

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मम आदर्शगुरुः श्रीराधाकृष्णः

डा. रामानुजं नारायणः

शिष्यहिताय सततं वाचा चित्तेन कर्मणा। श्रद्धया सम्मिश्रितेभ्यः तस्मै श्री गुरवे नमः॥ १॥

श्रीरामकृष्णपूर्वके श्रीविवेकानन्दोत्तरे। कलाशालायां मेलनमावयोः मधुरं शुभम्॥ २॥

शिष्यत्वेन त्वदन्तिके आगतोऽयं निरक्षरः। त्वत्प्रसादेन धीमता वचनद्वयञ्चैवेदम्॥ ३॥

भवता पाठिता ग्रन्थाः आह्लादवचनैः सह। श्लेषप्रासादसमता माधुर्यमर्थगर्भिताः॥ ४॥

नैव लब्धं क्षणं वर्गे नीरसं शून्यपूरितम्। प्रत्यहं रुचिवर्धकं रस्यं विवरणं तव॥ ५॥

समयपरिपालनं सामर्थ्यं ते सदासीत्। काले फलिताः परीक्षाः तव मार्गदर्शनेन॥ ६॥

आदर्शस्तव चरित्रमादर्शस्तव चेष्टितम्। आदर्शस्तव सौशील्यमादर्शस्तव रूपञ्च॥ ७॥

नैव श्रुतं नैव श्रुतमपशब्दं त्वदन्तिकात्। सदानतः स्वभावेन गुणगणीपूदाहृतः॥ ८॥

हसन्मुखश्चन्द्रशैव दर्शरात्रौ न दृश्यते। सदा प्रसन्नवदनस्ते शीतलसूर्यैवाभाति॥ ९॥

अहङ्कारं ममाकारं सर्वत्र सुलभं खलु। तवदृशा सुदुर्लभाः विगुणविरताः लोके॥ १०॥

श्रीमन् स्वीकुरु प्रणामं त्वदङ्घ्रियुग्मे मेऽर्पितम्। भवता शिष्टशिष्योऽयं काङ्क्षति ते शुभं सदा॥ ११॥

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मद्गुरुः

डा. देवीप्रसादमिश्रः

तव ज्ञानगुणान् वक्तुं नास्ति शक्तिः मम पक्षे।
क्व राधाकृष्णः गुरुः क्व च मम परिमिता मतिः॥ १॥
नाहं गुरोः समानश्च नाम्नुं केनापि शक्यते।
एष गुरुवरः साक्षात् कृष्णानुग्रहभाक् तथा॥ २॥
विवेकानन्दशालायां तेषां निपुणता यथा।
ततोऽधिकं पाण्डिच्छेरी विश्वविद्यालयेऽपि च॥ ३॥
प्रविणोऽयं च साहित्ये तथा शासनिके पुनः।
शास्त्रं वक्तुं पारयामि नाहं तत्पुरतोऽधुना॥ ४॥
किं जानाम्यहं शास्त्रं वक्तु तेषां अग्रे मादृशाः।
आगतोऽहं निरक्षरः गतोऽहं पण्डितसमः।
तेषामनुग्रहात् नान्यत् सुतरामेतत् भवेत् मयि॥ ५॥
अस्मत्प्रथमकक्षायां पाठयन्ति स्म ते यदा।
विचित्रा पाठने शैलीं अतीवाह्लादकारिणी॥ ६॥
अन्नं भट्टस्य तर्कं च मम्मटालङ्कृतिः तथा।
कस्मिन् निपुणता नास्ति विषये बहुविस्तृते॥ ७॥
मध्ये मध्ये रुचिकरं वाचामस्मान् तृप्यते यथा।
तादृशन् क्लेशराहित्याद्भवन्तः सततं रताः॥ ८॥
सदानतः स्वभावोऽस्मिन् सदा शीष्य हितैषिणः।
शिष्यदुःखे सदा दुःखी सदा शिष्यहिते मतिः॥ ९॥
तवादृशाः सुदुर्लभाः गुरुरस्मिन् महीतले।
स्वीकुरु प्रणतिं पादयुगले मामकीं गुरो॥ १०॥

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Revolutionary Political Ideas of Kauṭilya

Prof. C. Panduranga Bhatta

Kauṭilya, a master strategist was the key advisor to the king Cadragupta Maurya (c. 317-293 B.C.E), who defeated the Nanda kings, and stopped the advance of Alexander the Great's successors, besides uniting the Indian subcontinent in the empire. Kauṭilya was the son of sage Caṇaka and hence he was also called Cāṇakya. His own name was Viṣṇugupta. Owing to his crooked mind (as revealed in his diplomacy) he was nicknamed Kauṭilya. Apart from legends and anecdotes very little is known about him. But what is definitely known is that he is the author of the renowned book on political science, the Arthaśāstra. This is a book on political economy and the art of government. It is mainly a prose work dealing with the duties of kings, administration of public affairs, law and judiciary, relation with foreign power and methods of warfare etc.

This paper makes an attempt to provide insights on some of the revolutionary political ideas of Kauṭilya such as giving priority to wealth (artha) over dharma (moral values) against the ancient Indian traditional order of human pursuit, undermining the importance of religion and the priest in politics, launching social welfare measures unheard of in other parts of world at that point of time. Kauṭilya's idea of putting wealth first in the pursuit of human needs is a very revolutionary step in the development of individuals and the state. Pursuit of wealth does not mean uncontrolled greed or overuse of natural resources at the whims and fancies of individuals. In earning wealth and using it, Kauṭilya suggests a rational, long-term sustainable use of resources, including conservations of forests and protection of various species of animals and plants. Long list of fines for fraud and cheating and harsh punishments for misusing State's resources definitely prove that Kauṭilya is not talking of haphazard growth either in case of individuals or state. Kauṭilya is a supporter of the religion based on the Vedas. But he is surprisingly shrewd enough to curtail the influence of religion and the priest in the political domain. In one hand he allows a priest to draw high salary and in another hand he curbs his power in governance and frees politics from the clutches of religious authorities. Again, Kauṭilya is clever enough to allow superstitious practices if they earn money to the treasury. He also brings religious institutions under state control for rulers own benefit. In his opinion social welfare is ruler's welfare only. He is also unique in allowing and regulating the institution of prostitution under state's

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control. These are the issues which made Kauṭilya a revolutionary political thinker in the world history. This paper discusses these topics further in detail with sufficient illustrations.

The Sanskrit drama namely Mudrārākṣasa authored by Viśākha-datta (860 A.D) has an elaborate introduction to Kauṭilya's personality. As portrayed in the drama, Kauṭilya is a well-versed scholar in the science of politics and a master of strategic plans, extremely brave and an unselfish person. He has no personal ambition and is not greedy and power mongering. He is very much devoted to the welfare and safety of his pupil and friend, Candragupta and is very hard working and persevering. He wants to take revenge on the Nanda kings for the wrong done to him and is very rigid besides being unscrupulous, even cruel at times. He is prepared to do anything to secure the annihilation of Nandas and not concerned about the purity of means. He is not afraid of preparing forged letters, sending false messages, producing false witnesses, coming out with murderous plots and inflicting cruel tortures on his victims to achieve the end. And he does achieve that purpose by the sheer dint of his unparalleled genius, unique foresight and courage. He depends only on his own intellect whose glory he proudly sings,

> Let only my intellect, which by itself is more than a hundred armies in the accomplishment of desired objects, and the greatness of whose prowess was seen in (proved by) the destruction of the Nandas, not forsake me[1]

As depicted in the drama, Kauṭilya willingly sheds his pride and makes friendship with Rākṣasa who was his enemy. On his own accord he salutes Rākṣasa and requests him to accept the kingship of Candragupta. It is apt to quote here Jawaharlal Nehru, India's first Prime Minister, who says in his book titled *Discovery of India*,

> Unscrupulous and rigid as Kauṭilya was in the pursuit of his aim, he never forgets that it was better to win over an intelligent and high-minded enemy than to crush him. His final victory was obtained by sowing discord in the enemy's ranks, and, in the very moment of this victory, so the story goes, he induced Candragupta to be generous on his rival chief... So the story ends not in the bitterness of defeat and humiliation, but in reconciliation and in laying the firm foundations of a State, which had not only defeated but won over its chief enemy.[2]

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[1] *Mudrārākhṣasa*, I. 25.

[2] Discovery of India, Penguin, 2008, pp. 96-97.

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After his vow fulfilled, he has no inclination to cling to power and authority and the austerity of his life urges him to renounce everything and retire to a secluded spot where no sound is heard of clashing armies and where tranquility prevails over[1]. The simplicity and austerity of Kauṭilya's personal life are amazing. This can be guessed from the description of his house given by the chamberlain in the drama Mudrārākṣasa, who says,

> Oh! The pomp of the minister of a universal sovereign! This is-
> Here is a piece of stone for breaking cow-dung-cakes; here is a stack of the holy grass brought by his young disciples; and the house too, with its dilapidated walls appears to have the skirts of its roof bent down by the holy sticks exposed for drying.[2]

Revolutionary Ideas on the Role of wealth (artha) - From the time immemorial, the great aims of human endeavour (puruṣārthas) have been classified by ancient Indian thinkers as four:- dharma, artha, kāma and mokṣa, freely translated as moral values, wealth, sensual pleasures and salvation. Of these four objectives dharma has always occupied the first place.

According to this scheme the life of human beings consists in their desires. A Human being is described in the Upanishads as a collection of desires. 'As his desire, so is his nature'.[3] To fulfill their sensual pleasure, human beings have to earn wealth (artha). But earning wealth is an instrumental value, and should not be pursued as an end in itself. The pursuit of wealth becomes a value only when it does not contradict the norms of social justice and morality (dharma). Otherwise it becomes a disvalue and stands condemned by all ancient thinkers. Therefore, the pursuit of both sensual pleasure (kāma) and material prosperity or wealth (artha) have to be regulated by dharma. Interestingly, some well-known characters in the famous epics viz., the Rāmāyaṇa and the Mahābhārata glorify the importance of wealth (artha) over and above dharma and even conclude that without wealth (artha), sensual pleasures (kāma) and moral values (dharma) become meaningless. Lakṣmaṇa in the Rāmāyaṇa, unhesitatingly praises the role and the worth of wealth and says,

> Nothing in this world there is
> That wealth cannot accomplish;

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[1] See for more details of Cāṇakya's character Walimbe, R. S, Mudrārākhṣasa of Viśākhadatta, Parashurambhau College, Poona, 1948, pp. 46-47.

[2] Mudrārākhṣasa, Act I.

[3] Quoted by Nagaraja Rao in The Four Values in Indian Philosophy and Culture, Prasaranga, University of Mysore, 1970, p. 14.

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So, let the sole aim be
Of men of sense, to make money
He who has wealth is regarded
As a man of importance by people.
He is considered a learned man.
He is lucky and is intelligent...
To the man of wealth dharma and kāma and all else are helpful.
The man of poverty, desirous of wealth and seeking it,
Finds it difficult to get.[1]
Arjuna in the Mahābhārata also says,
Dharma is earned by artha and by dharma
artha is earned. The one is the means
And support of the other. Artha is the
source of the whole world. The loss of
wealth spells ruin. Mokṣa (liberation) cannot be
Attained by mere poverty.[2]

Among the early political writers, credit goes to Kauṭilya for unhesitatingly enthroning artha on its pristine place of pride as he said; *'arthamūlau hi dharmakāmau'*, *'artha eva pradhānaḥ'*, *'arthāt dharmaśca-kāmaśca'* 'Both ethics and pleasure are rooted in wealth'. 'Wealth alone is important' and 'through wealth only ethics and pleasure emerge'.[3]

It is to be noted that the aim of majority of ancient Indians was not politics and power but instead mokṣa or liberation or a union with Brahman that one attains by breaking the cycle of rebirth or saṃsāra. Ancient Indian conquest was a conquest of oneself. Mokṣa or liberation is an apolitical or even anti-political end, and thus leaves very few people speculating about government or politics and hence Kauṭilya's Arthaśāstra is so unique.

Amidst so many ancient texts focusing on mokṣa and dharma or one's duty to the divine, Kauṭilya's book analyzing the pursuit of political power and economies-literally, artha or material well-being-is significantly different. Kauṭilya puts emphasis on the economic prosperity of the country which in turn

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[1] Rāmāyaṇa, VI, 32-38.
[2] Mahābhārata, Śānti Parva, VIII. 19-23.
[3] Arthaśāstra, I.7. (All references to Kauṭilya's Arthaśāstra are taken from The Kauṭilya's Arthaśāstra, 3 Vols, 2nd Edition, R.P. Kangle, New Delhi, Motilal Banarsidas, 1972); See also Ashok R Garde, Groom Thyself: The Canakya Way, Ahmedabad Management Association, 2013, pp. 13-18.

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allows individuals, the free time to pursue spiritual goals as well. Kauṭilya had the courage to preach, in the land of renunciation and sacrifice, the liberal principle of the harmonious enjoyment of life. He says,

> Do not shun enjoyment, satisfy kāma without disturbing dharma or artha, dharma and kāma have artha as their root; therefore artha is the superior thing.[1]

Moreover, he says that it is a crime punishable by fine or imprisonment if a man becomes an anchorite without making adequate provisions for his family and dependents. He had to take a no-due slip from the town or village magistrate.

The importance of wealth is further extended by Kauṭilya to the kingdom also. In his opinion neither the government nor the army is important, but the treasury as he says, "Spiritual good and sensual pleasures depend on material well-being"[2] Good life of the kingdom, the well-being of the people will never happen if the economy is in bad shape. "All undertakings are dependent first on the treasury".[3] All good in political life viz., peace, conquest, order, dharma, and so on-depends on the state acquiring wealth and using it wisely. He says,

> Men, without wealth, do not attain their objects even with hundreds of efforts; objects are secured through objects, as elephants are through elephants set to catch them.[4]

He continues, the king can rule, defend and govern the country properly only if there is material prosperity. He says that calamity of poverty would defeat anything a good king needs and wants to do. He says further,

> And the treasury, ensuring the success of all endeavours, is the means of deeds of piety and sensual pleasure.[5]

Many renowned European and Asian political thinkers expressed the view that religion is most important, or that the political constitution is central to achieving peace and justice, or Machiavelli might argue that a disciplined army is central to political well-being. Kauṭilya singled out the treasury.[6] It is history now that Kauṭilya and his pupil Candragupta Maurya have in fact used wealth to

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[1] Arthaśāstra, 1. 3.
[2] Ibid, 1.7.7, 14.
[3] Ibid, 2.8.1, 85.
[4] Ibid, 9.4.27, 419.
[5] Ibid, 8.1, 388.
[6] Roger, Boesche, The First Great Political Realist, Kautilya and His Arthaśāstra, Lexington Book, New York, p. 66.

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raise an army that successfully overthrew the Nanda kings.[1] Therefore, it may be assumed that Kauṭilya stresses the importance of wealth from his own practical experience. He says,

> From the treasury the army comes into being. With the treasury and the army, the earth is obtained.[2]
>
> The army, indeed, is rooted in the treasury. In the absence of the treasury, the army goes over to the enemy or kills the king.[3]

Because the treasury enables a king to pay soldiers and make military equipment, the army needs the treasury and the treasury must be protected by the army, so they will always be interrelated, mutually dependent, but the treasury is ultimately more important. He says,

> For, the army is the means of acquiring and protecting the treasury, but the treasury that of the treasury and the army. Because it brings into being all objects, the calamity of the treasury is more serious.[4]

Kauṭilya's impact is great because after him many Sanskrit authors started giving importance to wealth unhesitatingly. We quote here a few authors who openly glorified the role of wealth and its importance in one's life besides pointing out the consequences of not possessing wealth in a more telling manner.

The most popular Sanskrit book of stories viz., the Pañcatantra of Viṣṇu Śarma warns against the misery and disrespect which result due to lack of wealth. A few verses from this book are given below (in simple English translation):

> There is nothing in the world that cannot be obtained through wealth; let a prudent man therefore earn wealth by his effort.
>
> A forest infested with lions and elephants, devoid of human beings, and full of thorns, is preferable, and a bed of straw and a garment made from the hide of a tree welcome, but not a life without wealth in the midst of friends.
>
> Maybe he is brave, handsome, of a sound body, clever in talk, and well versed in the use of weapons and the scriptures; but if a man is without wealth, he gets in this world neither fame nor respect.

---

[1] Raychaudhuri, H.C.1996b, "Chandragupta and Bindusara", in Sastri, K.A. Nilakanta, ed. Age of the Nandas and Mauryas. 2nd ed. Delhi, Motilal Banarsidass, pp. 144-45.

[2] Arthaśāstra, 2.122, 37,110.

[3] Ibid, 8.1.48-49, 388.

[4] Ibid, 8.1.51-52, 388-89.

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Old men with wealth appear young; whereas those who have no wealth turn old even in their youth.[1]

Thus Pañcatantra voices the need for wealth vehemently and emphatically.

A king by name Bhartṛhari, who became a mendicant later, sings the glory of wealth in the following verses given below (in simple English translation):

Let caste go to the nether world,
And let the aggregate of virtues sink lower still
Let goodness of character fall from a precipice
And nobility be burnt down with fire
Let the thunderbolt strike at once bravery which is no friend (to us)
Wealth alone be ours
Without which all these virtues are like (of as little worth as) a piece of straw.
There are the limbs, all the same
The action the same
The same unimpaired intellect
And speech also the same
And yet the same man
Destitute of the warmth of wealth
Becomes instantaneously a changed being
This is strange
The man who possesses wealth is (considered)
Noble-born, he is learned, well-informed
And an appreciator of merit
He alone is an orator and a handsome man
All qualifications cling to wealth.[2]

The poet here stresses the need for wealth if people are to live with dignity. According to him it is wealth that enables people to live independently without appealing to others for assistance. It is worth noting here that all the major poets and literary writers of Sanskrit are sensitive to the power and symbols of wealth. Many poets have described wealthy cities ruled by great monarchs along with their beautiful palaces. The importance of wealth and its positive role as a contributory force in the development of human beings is affirmed by

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[1] Pañcatantra Verses, I.2, 10, 18; V.23, 25, 26.

[2] Nītiśataka, Verses 39, 40, 41, and 43. [M.R. Kale, The Nīti and Vairāgya Śatakas, Motilal Banarsidass, Delhi, Seventh edition, 1971].

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ancient Indian thinkers. However, it must be admitted that Kauṭilya does not approve earning of wealth through fraudulent methods. His Arthaśāstra mentions a long list of punishment for corrupt practices which may be safely construed as providing clues to the prevalence of deception and cheating in various ways: adulteration, false weights and measures; enhancing the value of articles and lowering their quality; deception in the manufacture of articles and in their sale; charging unauthorized rates of interest; claiming more than the amount loaned; misappropriation of deposits and wages; manufacturing counterfeit notes; fabricating accounts and king's orders; extortion and bribery; cheating by goldsmiths; dishonest judgements by judges, and unjust punishments. Kauṭilya was evidently familiar with all the tricks of the trade.[1]

The famous epic Mahābhārata also had no illusion that everybody would accumulate wealth lawfully. It was painfully familiar with the unscrupulous pursuit of wealth and pleasure against one's self interest as well as against the interest of others. Cheating and fraudulent practices must have had already a long history by the time the Mahābhārata got composed. Hence the anguished shout of Vyasa, the author of the Mahābhārata:

With the arms raised I am shouting, but nobody listens to me:
when both wealth and pleasure can be had from dharma,
why do people not follow it?[2]

There is no doubt that Kauṭilya has radically changed the order of the three traditional Hindu life goals to value wealth and material well-being above righteousness and sensual pleasure, at least in the conduct of the game of politics and in the management of society.[3] But even according to Kauṭilya the pursuit of artha is by no means one of uncontrolled greed or exploitation; on the contrary, in a number of areas he advocates rational, long-term sustainable use of resources, including conservation of forests and protection of various species of animals and plants.[4] Kauṭilya seems to be practical to the core.

Even though, he says that the king must learn to control his passions and senses, he does not advise him to forgo pleasure, but rather urges him to enjoy pleasures in moderation. The king should enjoy sensual pleasures without

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[1] See 'Fines' in the index to Arthaśāstra tr by Shamashastri, The Government Press, Bangalore, 1915

[2] Mahābhārata, Svargārohaṇa Parva, 5.62.

[3] Ibid, Śānti Parva 321. 46; See also Chaturvedi Badrinath, the Mahabharata an Inquiry in the Human Condition, Orient Longman, 2006, pp. 292-93.

[4] Bruce Rich, To Uphold The World, A Call for a New Global Ethic from Ancient India, Beacon Press, Boston, 2010, p. 66).

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contravening his spiritual good and material well-being; he should not deprive himself of pleasure.

For, any one of the three goals of life viz., spiritual good (mokṣa), material well-being (artha) and sensual pleasures (kāma), if excessively indulged in, does harm to itself as well as to the other two.[1]

In Kauṭilya's opinion sensual pleasures should be enjoyed by the king without conflicts with moral principles.[2] Kauṭilya, as always, was strikingly blunt. He goes to the extent of telling that if a prince cannot learn to overcome his passions and desires, if a prince cannot shake addictions to women, wine, gambling, and so on, then for the good of the entire kingdom he must die. If a prince is incorrigible, secret agents should kill him with weapon or poison.[3]

The Dubious Role of Religion in Kauṭilya's Political Thinking - From various references scattered throughout the text of Arthaśāstra it is beyond doubt that Kauṭilya is a follower and champion of the religion based on the Vedas and he has no antagonism to religion. He urges that people should strictly adhere to caste system along with stages of life propagated in religious texts. He even advised the king to respect the religious sentiments of even a conquered people.[4] However, one should not be carried away by these statements as it is not completely true and there is another side to his views on religion. It can be effectively argued that Kauṭilya is ready to disregard religious considerations without hesitation. More remarkable is his enumeration of the devices "to be used by the state for fleecing the people by playing upon their superstition". Before the Mauryan kings, India's monarchies had been akin to theocracies but no longer.[5] The most important thing is what Kauṭilya omitted when he listed in a well-known passage on the seven constituent elements of the state viz. "the king, the minister, the country, the fortified city, the treasury, the army, and the ally"[6]-he deliberately omitted completely any mention of religion or the power of Brahmin priests.[7]

Another interesting thing to be noted in this context is that Kauṭilya ascribes neither positive duties nor any substantial responsibility to the priest.

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[1] Arthaśāstra, 1.7.3, 5, 14.
[2] Pratap Chandra Chunder, Kautilya on Love and Morals, Jayanti, Calcutta, 1970, p. 30.
[3] Arthaśāstra, 1.18.14, 45.
[4] Ibid, 1.3; 13.5.
[5] Singh, G.P, Political Thought in Ancient India, New Delhi, 1993, D. K. Printworld, p. 46.
[6] Arthaśāstra, 6.1.1, 314.
[7] Sharma, Ram Sharan, Aspects of Political Ideas and Institutions in Ancient India, 3rd rev. ed. Delhi, Motilal Banarsidas, 1991, p. 40.

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Kauṭilya's priest seems to play a passive role. It appears that he has deliberately kept the priest away from the administrative wing. He must have sensed the ever-increasing importance of the priest during the Vedic times. He would have thought that the position of priest enlarging to such dimensions may jeopardize the position of king. Kauṭilya knew that the priest craved for money and he chalked out a clever plan to pay him handsome amount every year so that his lust for money be satisfied. Content with materialistic gains the priest would now be a complacent person and will not demand any important role in political matters. Thus he was not allowed to participate in any discussion related to policy matters, defence, finance, external affairs or home department. He did not want the intelligent priest to be included in the inner circle because he was aware of the fact that with his sharp intelligence and uncanny knack of getting things done, anything and everything was possible for a priest. This is precisely the reason why the all-powerful priest of Vedic times is not even included in the seven elements of the kingdom. His experiential wisdom kept religion out of politics. His vision almost anticipated the problem and so he made two separate compartments, one of politics-where the king was the ultimate authority, and the other one for religion-where and there alone the priest ruled supreme.

For all practical purpose, the priest was not given any role whatsoever in matters relating to policy or politics even though the priest was a well versed person in politics also. Thus, as planned by Kauṭilya a priest enjoys all the material gains and perks but has no active role to play and as such has no decisive powers either.[1]

Thus, Kauṭilya made one of the earliest and most significant contributions to political thought by "emancipating politics from the tutelage of theology and raising it to the dignity of an independent science[2]. Kauṭilya did not "treat political problems in terms of either ethical standards or religious dogmas[3] Throughout his Arthaśāstra, in matters of importance Kauṭilya repeatedly made certain that 'priestly power was subordinate to royal power"[4]. How Kauṭilya achieved this task is remarkable. For instance, the sacred writings were one of the four legs of law, the other three according to Kauṭilya are custom,

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[1] Ghosal, U, A History of Hindu Political Theories, London: Oxford University Press, 1923, pp. 114-15.
[2] Saletore, Bhaskar Anand, 1963, Ancient Indian Political Thought and Institutions. London, Asia Publishing House, p. 53.
[3] Sharma, Ram Sharan, cited in ref. no.p. 32 above.
[4] Bhargava, P.L. Chandragupta Maurya, DK Printworld, Third impression, 2014, p. 64.

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agreement, and the edicts of the king, the issuing of which from time to time constituted the legislative function of the king. Of these four legs, whenever there was conflict between custom and sacred law or between agreement and sacred law, the sacred law overrode the other two. But when sacred law was in conflict with rational law, then reason or rational law was held authoritative. Since the king's edicts were issued in consultation with the wisest men of the state, they were taken as rational law, and hence in enumerating the four legs of law as sacred writings, agreement, custom and edicts of the king, Kauṭilya clearly says that the last is superior to the first three. This is, no doubt, a very significant and a bold statement.[1]

Another interesting thing worth noting here is that Kauṭilya bluntly liked religion when he could make it useful to the state. For example, Kauṭilya states that brave men who die in battle,

> Reach in one moment even beyond those worlds, which Brahmins, desirous of heaven, reach by a large number of sacrifices.[2]
>
> Bards and panegyrists should describe the attainment of heaven by the brave and the absence of heaven for cowards.[3]

In the enemy camp, "soothsayers, interpreters of omens, astrologers, and those who recite holy scriptures (purāṇas), seers and secret agents"[4] should frighten the enemy by declaring that Kauṭilya's king has been "meeting with divinities"[5] In all these examples, religion is useful, but mentioned on a par with astrologers who announce the king's omniscience, declare the king's "association with divine agencies",[6] and "fill the enemy's side with terror.[7]

The king must also make (Brahmins) recite blessings invoking victory and securing heaven"[8]. In natural calamities such as fire, floods, and famine, Kauṭilya urged people to pray to gods and to turn to holy ascetics and anyone who might share the blame in a disaster[9]! After listing disasters that can befall the state such as fire, floods, disease, famine and so forth, he says that,

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[1] Saletore cited in ref. no. 34 above, p. 302.
[2] Arthaśāstra, 10.3.30.
[3] Ibid, 10.3, 441.
[4] Ibid, 13.1.7-8, 475.
[5] Ibid, 10.3.33, 440.
[6] Ibid, 10.3, 441.
[7] Ibid, 13.1.7-8, 475.
[8] Ibid, 10.3.33, 440.
[9] Ibid, 10.3.34, 440.

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"overcoming them is through prostration before gods and Brahmins"[1]. If there is too much rain or drought or "demoniac creation", then the state can overcome these disasters with "rites prescribed in the Atharvaveda and undertaken by holy men"[2]. If Kauṭilya had his way, one can certainly understand whom people would blame for such natural disasters! A distinctive feature of the Arthaśāstra politics as expounded by Kauṭilya is the deliberate use of superstition by the ruling class to hoodwink and overawe the masses"[3]. Some prescriptions of Kauṭilya to hoodwink the masses for collecting money from them under the pretext of helping using superstitious practices are given below.

> Or having set up during the night a god or an alter, or having opened a sacred place for ascetics, or having pointed out an evil omen, the king may collect subsistence under the pretence of holding processions and congregations (to avert calamities).
>
> Or else he shall proclaim the arrival of gods by pointing out to the people any of the sacred trees in the king's garden which has produced untimely flowers and fruits.
>
> Or by causing a false panic owing to the arrival of an evil spirit on a tree in the city, wherein a man is hidden making all sorts of devilish noises, the king's spies, under the guise of ascetics, may collect money (with a view to propitiate the evil spirit and send it back).
>
> Or spies may call upon spectators to see a serpent with numberless heads in a well connected with a subterranean passage, and collect fees from them for the sight. Or they may place in a borehole made in the body of an image of a serpent, or in a hole in the corner of a temple or in the hollow of an ant-hill, a cobra, which is by diet rendered unconscious, and call upon credulous spectators to see it (on payment of a certain amount of fee). As to persons who are not by nature credulous, spies may sprinkle over, or give a drink of, such sacred water as is mixed with anesthetic ingredients, and attribute their insensibility to the curse of gods.[4]
>
> Or a spy, under the garb of an ascetic, may offer inducements to a seditious person to acquire more wealth with the help of witchcraft, and say, 'I am proficient in such witchcraft as brings inexhaustible

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[1] Arthaśāstra, 4.3.12.44, 263-265.
[2] Ibid, 9.7.82-84, 432.
[3] Sharma, Ram Sharan, cited in ref. no.32 above, p. 271.
[4] Arthaśāstra, 5.2.

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wealth, or entitles a man to get admission into the king's palace, or can win the love of any women, or can put an end to the life of one's enemy, or can lengthen the duration of one's life, or can give a son to any one, if desired'. If the seditious person shows his desire to carry on the process of witchcraft the spy may make an altar in a burial ground wherein a dead body of a man or of a child with a little amount of money has already been hidden. After the performance of the ceremony is over, the hidden treasure may be dug out and the seditious person may be told that as the offerings should be made to acquire a vast amount of treasure and that he may purchase, with the newly acquired wealth, rich offerings. Then he may be caught in the very act of purchasing commodities for offering. A female spy, under the garb of a bereaved mother, may raise an alarm crying that her child has been murdered for the purpose of witchcraft.[1]

A very clever and strategic decision of Kauṭilya's state in controlling religious establishments is that it takes the responsibility for building most shrines and temples[2], which would certainly make religious authorities dependent on the state. Moreover, there is some evidence that the state controlled much of the wealth and property of the temples and shrines. Reading the Arthaśāastra closely, one occasionally gets the hints to say that sometimes Kauṭilya regarded religion as an obstacle to royal power that must be overcome. For example, in a passage about war, Kauṭilya writes,

Hindrances to gain are: passion, anger, nervousness, pity, shyness, ignobleness, haughtiness, a sympathetic nature, *regard for the other world, piousness*".[3]

Kauṭilya did not want religious power, religious practice, or religious concern to compete with the state for power and authority, and because he wanted to conquer and expand the state, he did not want a religious ethic to interfere with military greatness. Kauṭilya must be understood as attempting to liberate the heroic ideal from the debilitating influences of religion.[4]

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[1] Mrinal Kanti Gangopadhyay, Kautilya on Religion And Superstition As a Political Expedient, pp. 319-325 in Kautilya's Arthaśāstra and Social Welfare, Edited by V. N. Jha, Sahitya Akademi, New Delhi, 1999. See also: Roger Boesche, cited in ref. no. 14 above, pp. 56ff.

[2] Sharma Ram Sharan cited in ref. no. 32 above, p. 264.

[3] Arthaśāstra, 9.4.25, 419.

[4] Drekmeier, Charles, Kingship and Community in Early India. Stanford: Stanford University Press, 1962, p. 157.

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Another interesting thing to be noted here is that Kauṭilya does not seem to have been very enthusiastic about the performance of Vedic sacrifices. This is clearly seen in the fact that he did not persuade Candragupta Maurya to perform the horse sacrifice (aśvamedha) even though he was highly qualified to perform the same than any other Indian king. However, Kauṭilya was careful to show respect to Brahmin priests and defend their status, but he made religion as subordinate to the interests of the state. Of course, in almost all cultures, there is frequently tension between secular and priestly power. In the Ṛgveda, the Brahmin priest after crowning the king says: **I have brought you here; remain among us... Stand stead-fast free here, like Indra uphold the kingdom.**[1] **Interestingly, all mention of priests crowning kings is absent in Arthaśāstra.**[2]

There is more evidence in the Arthaśāstra to argue that Kauṭilya wanted religion to be secondary to state power. In fact, in an amazing admonition for his time, he warns against the uselessness of astrology, stating it is a foolish person who consults the stars to seek an auspicious time to undertake an action. According to Kauṭilya, this is a material world: the only auspicious "constellation" for "achieving an object" is another object, i.e. material means. As stated earlier, to drive home the point, he emphasizes,

> The object slips away from the foolish person, who continuously consults the stars... what will the stars do?[3]

Social Welfare is Ruler's Welfare - Kauṭilya urged the king to ensure social justice and to establish a welfare state that cared for his people for practical and political reasons. He says,

> In the happiness of the subjects lies the happiness of the king and in what is beneficial to the subjects lies his benefit.[4]

He recognized that social justice is in the king's interest. For example, if the people are poor, they will become discontent and either support the enemy or slay the king[5]. According to him social justice is to be promoted frequently and usually in the king's self-interest. A king who arrests too many subjects wrongfully, seizes property, raises taxes too high, allows hunger and poverty in his country when it is preventable, and does not provide for the needy or the jobless is likely to come to ruin either by revolt from within or attack from

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[1] Ṛgveda, 64.
[2] Ghosal cited in ref. no. 33 above pp. 144-45.
[3] Arthaśāstra, 9.4.26,419.
[4] Ibid, 1.19, 34, 47.
[5] Ghosal cited in ref. no. 33 above pp. 144-45.

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outside by an enemy who will find support among those oppressed. This is why he warns repeatedly that a king must be in touch with his people and he must take care of his people just as a father takes care of his children, and that a king must not be distracted by, or addicted to wine, women, and gambling. He did not recommend slaughters or massacres, but instead recognized the wisdom of acting in a humane and generous manner toward defeated soldiers-not their leaders-because these soldiers can become hard-working and loyal subjects.

Very innovative strategy in Kauṭilya's social welfare scheme is the establishment of a department to help and supervise the institution of prostitution which offers too many opportunities for both taxation and espionage not to be closely regulated by the state. The lot of a prostitute in Kauṭilya's society, however, was more desirable and less risky, because the state guaranteed her economic security and that of her children in her old age, and applied strict penalties for any violence and abuse on the part of clients. When a prostitute loses her beauty, she is to secure the job of "mother" or "nurse" in brothels. There are fines for statutory rape, and he says,

> If a (man) robs a courtesan of her ornaments,
> her goods or the payment due to her,
> he shall be fined eight times (the amount)[1].

Another significant step with regard to social welfare scheme of Kauṭilya is that the king himself, by means of his administration, should "maintain children, aged persons, and persons in distress when they are helpless.[2] His judges throughout the kingdom should concern themselves with the affairs of "women, minors, old persons, sick persons, who are helpless even when these do not approach the court[3]. Each judge was, in a sense an extension of the king who was the final authority in judicial matters.[4]

> Those who are poor and need help to support themselves should be given work. And those women who do not stir out-those living separately, widows, crippled women, or maidens-who wish to earn their living, should be given work.[5]

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[1] Arthaśāstra, 2.23.11, 147.
[2] Ibid, 2.1.26, 57; AS.13.5.11, 492; See also L. N. Rangarajan, Kauṭilya's Arthaśāstra, Penguin Books, 1992, p. 41.
[3] Arthaśāstra, 1.19.34, 47; 3.20.22.23, 253.
[4] Ghosal cited in ref. no. 33 above pp. 144-45.
[5] Arthaśāstra, 2.23.11, 147.

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Even after conquering an enemy, the king should "render help to the distressed, the helpless, and the diseased".[1]

Kauṭilya's economics may be described as "Socialized Monarchy". The hallmarks of "socialized monarchy" is that the state owned (more likely leased), almost all of the land that was farmed. The state took upon itself the responsibility of providing farmers with seeds and information about improved farming techniques. It built roads and planted trees by the roadsides for shade and took upon itself irrigation projects and built harbours. It owned the mines, the factories for weapons and chariots, factories that made boats for fishermen (who leased them from the state), and industries that provided most capital and consumer goods. The state made available work for the unemployed and stipends for disabled besides running the alehouses, gambling casinos, and brothels of the country![2]

In conclusion it may be said that the importance of wealth and its positive role as a contributory force in the development of human beings is affirmed by Kauṭilya long before other renowned thinkers of political economy appeared on the planet. It is significant to note here that even king Aśoka, the grandson of Candragupta Maurya, was conscious of Kauṭilya's revolutionary political ideas as his edicts not only talk of dhamma but also mention the actual steps taken by him in order to promote safe, just, peaceful, prosperous, and well administered welfare state besides issuing orders for the construction of rest houses and hospitals, the protection of flora and fauna, the planting of trees and the rehabilitation of prisoners and the ban on wanton hunting, and numerous other such aspects. This establishes the fact beyond doubt the fact that Aśoka's promotion of dhamma was not at the cost of promoting artha. Descriptions of Megasthenes, the Greek ambassador to India, and the inscriptions of Aśoka, the Great, Candragupta's grandson, authenticate that the revolutionary political ideas of Kauṭilya are at least partly implemented in the Mauryan Empire and not practices that existed only in Kauṭilya's imagination. Kauṭilya's Arthaśātra or science of politics provides many revolutionary political ideas for those leaders willing to learn and practice, and it is valid science that would apply for all times and places.[3]

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[1] Ibid, 2.1.26, 57.

[2] Ibid, 1.19.34, 47; 3.20.22.23, 253.

[3] Bruce Rich, cited in ref. no 25 above, p. 68; See also Ananya Vajpeyi, Righteous Republic, Harvard University Press, 2012, p.205.

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Prof. Rāja on Indian Liguistics

Prof. P. C. Muraleemadhavan

The day I joined as a student of Madras University some three decades back, for my post-graduate studies, I happened to see a Professor in the Chair, in the Department of Sanskrit, who looked shyly across the piles of looks and papers that crowded his desk. When my father Late. Professor P. C. Vasudevan Elayath, introduced him, I could never guess at the impressive honours and credentials tagged to his name. Gradually I could visualise the meaning of the famous verse of Mahākavi Kālidāsa –

"आकारसदृशप्रज्ञाः प्रज्ञाय सदृशागमः। आगमैः सदृशारम्भः आरम्भसदृशोदयः॥"

in him in the fullest sense. The Professor mentioned here is none-other than Dr. K. Kuñjuṇṇi Rāja, who happens to be the Kulapati in the field of Indological studies. He always claims to be a student of Sanskrit and not a Professor.

'Vinayatva' and 'Vineyatva' are the two striking features of his character which are exemplary. In scholarship he is a worthy successor of Prof. C. Kunhan Rāja and Prof. V. Raghavan. The great tradition of the Department of Sanskrit is well protected and made more meaningful by Kuñjuṇṇi Rāja with his scholastic pursuits.

Prof. Kuñjuṇṇi Rāja was born at the well known Kumārapuram palace at Trichur, Kerala on 26th February 1920. His father was a Vedic and Tāntric scholar, Nīlakaṇṭhan Nambūtiri and mother Kāvu Tampurāṭṭī. He had his early education according to the traditional system. Due to the extra-ordinary brilliance and grasping power he was known as 'Miṭukkan Tampurān'. He took his B.A. Degree in Mathematics and later turned into Sanskrit for his post-graduate and doctoral studies. In the childhood his long stay with his own poet-uncle late K.K. Rāja brought him into contact with the literary world. This proved to be a decisive influence in his life. Dr. Rāja served as lecturer in Sanskrit in Colleges at Chittur, Palakkad and Ernakulam, for nearly four years. He is fortunate to receive instructions under erudite scholars like C. Kunhan Rāja, V. Raghavan and Kuppusvāmi Śāstri. He took his first Doctoral Degree from Madras University on the topic '*The Contribution of Kerala to Sanskrit Literature*'. The findings that Prof. Rāja unveiled more than fifty years back, remains unchallenged and still continues to be the basic documents to the researchers of Kerala Sanskrit literature.

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In his review of Contribution of Kerala to Sanskrit Literature Dr. V. Raghavan holds the opinion that Kuñjuṇṇi Rāja excels Mahākavi Ullūr S. Parameśvara Iyer and Vaṭakkumkūr Rājarāja Varma, since he has adopted an impartial research oriented path for tracing the authorship, and chronology of the works, belonging to Kerala Sanskrit literature. It is a known fact that above mentioned predecessors of Rāja bestowed their attention more on literary merits of the works than on authorship and chronology. The veteran scholar late N.V. Krishna Warrier remarks correctly that "In this field he has done excellent work. With diligence and patience, he has gathered his data from unpublished manuscripts and with intuition and knack has sifted, correctly and evolved a connected pattern out of this apparently disjointed material. In several places, he has pointed out the errors, most of them due to inadvertence, committed by those who preceded him in this line of enquiry. In no instance has he deviated from impartiality and scrupulous regard for truth which constitute the essential equipments of a research scholar. Some of his findings are still being hotly contested, (e.g. the time of Kulaśekhara, the dramatist) but in the absence of fresh and decisive evidence turning up, his positions remain unassailable. Thus Dr. Rāja's work is a significant contribution not only to the study of the literature of Kerala, but also to the study of her history". (J.O.R.M.D.S. Vol. XXVII)

The regional studies deserve serious attention and the Contribution of Kerala to Sanskrit Literature is first of its kind. In order to lay the foundation for a really exhaustive history of Sanskrit literature, which is one of the desiderata of our studies, one of the useful methods is to do work on regional enquiries, at least for those parts of India which have possessed a sort of autonomy over the periods of history. Such is the case for the province of Kerala which was protected by its geographical situation, its location from great cultural exchange. Sanskrit literature was cultivated in his region to saturation, at least from the eighth century. What might be the reason for the intense cultivation of a language which was quite alien to the land of Malayalam? Prof. Louis Renou in his review on the book (J. A. 245 pp. 329-30) states that "Dr. Rāja indicates two main reasons; the existence of several princely courts, each with its own retinue of poet's competing each other in patronizing the arts and literature. Secondly the influx of Brāhmaṇa from the north, especially the Nampūtiris, a group rich and influential which maintains strictly the right of social superiority, while allowing the younger brothers to marry, KÀatriya ladies. Thus there was created a class of men without occupation and opulence, and

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Sanskritic culture were introduced in social ranks where normally it scarcely penetrates". Prof. Rāja's work consists of a set of learned monographs on the authors, their encourage and their works from their origin to the modern times. Hence, in this book the narrative is interspersed with quotations. For the ancient period they are arranged according to the various dynasties around which literary activities centred, later according to types. It must be noted that the majority of facts outlined by the book are unknown hitherto. Several dates are confirmed by fresh arguments or modified further. The author has restricted himself to literary works excluding also with good reason, the work of Bhāsa, whose Kerala connection cannot be proved. It is thus that the name of Śaṅkara, the most illustrious son of Kerala, is not mentioned (even with regard to the purely literary works attributed to him).

To sum up, this is a work of high merit, produced by a scholar whose competence has been established since several years in little known field of Indology.

British Council in an unusual programme sponsored Dr. Kuñjuṇṇi Rāja for his second Ph.D work in Sanskrit from London University. There he worked under Prof. John Brough and submitted the thesis titled "*Indian Theories of Meaning*". The purpose of this work is to bring out in a systematic form, the linguistically relevant views on the different aspects of meaning given by the various scholars of thought in ancient India. Prof. Staal in his review of the book (JAOS) states that "Dr. Rāja a Sanskrit scholar who is well trained in Western (British) linguistics under Prof. John Brough and Prof. Firth believes that problem of meaning and linguistic analyses are of fundamental importance and were treated in this spirit by Indian theoreticians".

In Kuñjuṇṇi Rāja's analysis, the more his investigation progresses, the more mysticism is deflated. No better account of the theory of *sphoṭa* is there than the one offered by Rāja. The Sphoṭa doctrine, divested of all mystical elements, advocated by Bhartṛhari emphasizes the importance considering the sentence. (Which is only a complete utterance) as an invisible language symbol. Prof. Rāja's contribution in the form of this thesis can be recommended unhesitatingly to anyone interested in semantics. Kuñjuṇṇi Rāja's work will continue to demonstrate that Indian theories of meaning are both intrinsically interesting and decidedly relevant to contemporary semantics.

Prof. Rāja records that Bhartṛhari's view of double power of a word is acceptable. It can convey idea of the form of an expression as well as its content. He says "Language is similar to light and consciousness in so far as it

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can reveal itself and also reveal other things. There is no doubt that the potency of a word fails to be effective without the great force of what is now called communication. Each word has meaning, not because meaning has been arbitrarily assigned to it, but because it contains the meaning of the concrete situations in which it participates. The word and the things are not discrete elements to be related by the speaker, they are interdependent.

Dr. Rāja holds that Sanskrit works on philosophy of grammar are almost overloaded with descriptions of meaning as relation. All the schools of thought have assumed a direct relationship between Śabda and *Artha*. But if this were so, what was the purpose of setting up the Indian concept of meaning as a rectangle. '*Vṛtti*' or the function of a word is its relation to the sense, this relation being considered as a power residing in the word which enables it to denote the sense. This pragmatic approach is very frequently revealed by the paramount importance given to '*Vyavahāra*' or communication being a happy correlative of modern views of language.

Trends of Indian approaches to meaning discussed by Prof. Rāja deserve serious attention. The illuminating discussions made by him opened new vistas of semantic world. The ancient and medieval thought of India on semantics is well analysed microscopically to the extent possible. In this context, Prof. Rāja deals with the contradictory theories of Kumārila Bhaṭṭa and Prābhākara the pioneers in Mīmāmsa. Kumārila holds the view that none can understand the meaning of a sentence without a previous understanding of the meaning of individual words. Moreover, if the meaning of a sentence were quite interdependent of the meanings of its constituent words then any sentence would convey any meaning. But Prābhākara holds entirely a different theory, since he resorts the sentence as the pivot of human speech. Thus Prābhākara say that all usage is through the sentence and its meaning. The relation that sentence bears to its meaning is permanent. This is an altogether different approach from Kumārila Bhaṭṭa. Prof. Rāja discusses these two approaches in detail along with other theories of Indian thought and arrives at the conclusion that there will be no two opinions on the fact that the word is the pivot of human speech. The author could easily arrive at this point based on the data presented by him. It is the context, metaphysical, epistemological or pragmatic, which should be the final umpire in the judgement of the matter.

Usage as against etymology was universally acknowledged as being of superior validity (Ruṭhir Yogād Balīyasi). The word Rathakāra which means

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etymologically-chariot maker is used commonly or conventionally in the sense of a man belonging to a particular caste.

Any word has the natural capacity to express anything; however semantics pays particular attention, not to words in them, but to semantic reactions.

Prof. Siddhesvara Varma in his review on 'Indian Theories of Meaning', reveals how skilfully Dr. Rāja presents the logical propriety of the Indian Mīmāmsaka thought on Class (Jāti) and Individual (Vyakti) as the content of meaning. Mīmāmsaka believes that the primary meaning of a word is universal which is the essential quality common to the particular instances of the class. Dr. Rāja states that from logical point of view the Mīmāmsaka's seems to be more valid.

The Buddhist theories of 'Meaning' are well explained by Prof. Rāja and the wrong notion that the predominant feature of the Buddhist concept of meaning was only the negation or elimination of some opposite concept e.g., the cow meant nothing but the elimination of the concept of horse; is being uprooted. Referring to later Buddhists, like ŚāntarakÀita in their works like *Tattava-saṃgraha*, Rāja establishes authoritatively that Buddhist view definitely pointed out that the negation is not what is apprehended from a word. He says "There is nothing incongruous in a single word bringing about two notions, one positive and the other negative. The two notions are not brought about simultaneously; the positive meaning is known directly or the negation or exclusion of everything else; is known through implication". Accepting the stand point of Diṅṅāga he tells us that the mental image of Vikalpa set up as a connotation of the word by Diṅṅāga had an objective reference, which was unthinkable with a negative approach. Consequently, we could conclude from the data so happily brought together that the Buddhist theory of meaning was further evolved, indicating a rapprochement of Buddhist and Non-Buddhist theories of meaning during the later evolution of Buddhism in India.

The semantic environments discussed by Prof. Rāja needs the special mention. It raised the intellectual status of our country. Conditions of knowing the meaning of a sentence were discussed in this treatise in detail. That an utterance is an organic whole which is quite different from a mere summation of individual words has been handled here, for the first time, from the linguistic point of view. The organic nature of human utterance requires a careful analysis of "the semantic factors which unite the different words. It is in view of this that categories *Ākāmkṣa* - mutual expectancy *Yogyatā* - consistency etc., have been so exhaustively elucidated by the author of the book". Siddhesvara Varma says

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"The depth with which the author has investigated these semantic environments could be gauged from his discussion on *yogyatā*. Here he carefully points out the difference between linguistic and logical compatibility". The fact that incompatibility with the actual facts does not prevent verbal comprehension by only the validity of knowledge which he accepts from Kumārila Bhaṭṭa made the discussion fruitful.

The sublimation of linguistics is the prime achievement of the book "*Indian Theories of Meaning*". By bringing meaning, to the plane of literary contexts, it has enormously raised the status of linguistics, which has been comparatively neglected owing to its dissociation from literature. And even what is more important to the student of Indology it has admirably brought to light the appreciation of literary aspects of meaning by ancient Indian authorities. Indian literary critics do not deny the existence of fixed literal meaning for words and sentences. But they believe that over and above all these, there is the suggested meaning or the socio-cultural meaning. It is in these higher planes of literature in which the pivotal features of meaning can be really evaluated. A happy remark of the famous French philologist Vandryes that "Around the logical meaning of each word there floats an emotional atmosphere which envelopes and penetrates it". In this connection Rāja speaks of the 'subtle supplementation' which can bring back to life an ancient etymological meaning e.g. the epithet – *Kapālinaḥ* used by Kālidāsa with reference to Śiva, literally having a begging bowl, with several implicit suggestion. In this point Prof. Rāja says "a philosophy of language which would eliminate whole areas of human culture as meaningless and unintelligible has little significance for human culture".

After describing the various aspects of the metaphor, primary and secondary, direct, or indirect the author illustrates the further extension of literal and metaphorical meanings by Ānandavardhana, so as to include emotive and other associative meanings also under linguistic meaning Prof. Rāja elaborately discuused the third potency of language which Ānandavardhana suggests mainly in his *magnum-opus* namely *Dhvanyāloka*. This potency is the capacity to suggest a meaning other than its literal meaning. This suggestive power of language is called *Vyañjana* or suggestion.

The theory of Sphoṭa received significant role at the hands of Kuñjuṇṇi Rāja. He considered that sphoṭa is one of the most important contributions of India to the central problem of Semantics in general linguistics. His explanations created a concrete conviction that the doctrine of sphoṭa commands a wide

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influence on Indian thought, particularly on the spiritual side. The author explicitly makes it clear that the word and the meaning are aspects of one and the same thing. He quotes the first verse of *Raghuvaṃśa*, which depicts Śiva and Pārvatī as Śabda and Artha. Here the poet Kālidāsa made it clears that Śiva and Pārvatī are aspects of one and the same like word and its meaning. Not only in spiritual plane but also in the rhetorical domain the influence of sphoṭa is distinctly visible. Prof. Rāja went to extend of saying that it was the inspiration from the exposition of sphoṭa in *Vākyapadīya* that led Ānandavardhana to set up his theory of suggestion.

Prof. Siddhesvara Varma at the fag end of his critical observation in Indian Theories of Meaning arrives at the conclusion that "This book by virtue of its intellectual range, is worthy of our unusual attention. The greatest service rendered by it is the sublimation of linguistics. The study of such a book develops upon the reader to continue and extend the stimulating points roused by the book".

Adayar saw Kuñjuṇṇi Rāja in 1943. He came over there as a research scholar. When other boys were at their games in the Adayar beach, Kuñjuṇṇi Rāja made company with books. His affinity towards library made him to stay there itself for decades together. After retirement from Madras University he became Hon. Director to this prestigious library and Research Centre. His academic activities frequently snatched him from Adayar to the far and wide of the globe, but it remained as a permanent adobe for him.

Dr. Kuñjuṇṇi Rāja wrote more than 30 books and published more than 200 research papers on various Indological subjects. He was the Editor of the prestigious volumes of *Catalogus Catalogorum* published by University of Madras. At Adayar he was the Editor of the *'Adayar Library Bulletin'*. He has edited numerous books in Sanskrit and Malayalam and embellished several unique works with his scholarly introductions. His critical reviews on books connected with Sanskrit language and literature, Malayalam, technical arts like Kūṭiyāṭṭam, Kathakali etc. reveal the depth of his insight and scholarship. The readers could easily see from the many papers that how varied was Prof. Rāja's scholarly interests. The clarity of his vision, the accuracy of his treatment and the brevity of his explanation are no doubt ideal, worth emulating by young research scholars. The Doctoral students of Sanskrit as a whole are indebted to this great intellectual giant who made his surname 'Miṭukkan Tampurān' meaningful.

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'Annaṃ Brahma': Reading Śrī Vedānta Deśikācārya's Āhāra Niyama in the Tradition of Holistic Nutrition

Prof. Sujatha Vijayaraghavan

The tradition of holistic nutrition has a hoary history in India. It is related to the understanding of man as a composite of the gross/physical and the subtler components, which make up the totality of what he is. As such, nutrition is envisioned to cater to one's body and at the same time, also assure the synthetic wellbeing of the various other components. Going beyond mere physical health, such a notion of nutrition aims to vouchsafe the complete wellness of the individual and ultimately aid in gaining freedom from ignorance and acquiring self-knowledge. This paper contextualizes Śrī Vedānta Deśikācārya's Tamil text, Āhāra Niyama, in the tradition of such an exalted vision of nutrition.

I

अन्नाद्वै प्रजाः प्रजायन्ते। याः काश्च पृथिविं श्रीताः।

अथोऽन्ने नैव जीवन्ति। अथैन्नादपि यन्त्यन्ततः।

अन्नं हि भूतानं ज्येष्टम्। तस्मात्सर्वौषधमुच्यते।

All beings that exist on earth are born of food. Then they live by food: then, again, to food (earth) they go in the end. So, verily food is the eldest of all creatures. Therefore, it is called a medicament to all. (2.25-Brahmānandavalli, Tattiriyopaniśad)

In the first five chapters of the Brahmānandavalli in Tattiriyo-paniśad, the Master elaborately describes to the pupil that man is embodied infive sheaths – the annamyakośa or the physical body of gross food whose attributes are birth and death; the more subtle prāṇamayakośa or the body of life and breath, constituted of vital forces whose attributes are hunger and thirst; the more subtle manōmayakośa constituted of the vrittī (*s*) or thoughts that make possible the mind coming into play and whose attributes are ignorance and delusion; the more subtle vijñanamayakośa that constitutes the intelligence and knowledge and the subtlest of all, the ānandamayakośa or the sheath of bliss, which is the causal body (kāranaśarirā). While the initial three are subtle bodies (lingaśarirā(*s*), the first (sthūla śarirā) is the grossest manifestation of all these. Reversing the sequence to facilitate understanding, the Indian approach to food and dietetics, which has a very ancient history, always insists upon this simultaneous quality of food as being both gross and subtle and consequentially illustrates the ways in which its entire range of sustenance must be accessed to

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benefit the individual's physical, vital/psychic, mental, intellectual and spiritual parts of his/her being. Starting with cultivation related to the environ and season, procurement in the right stage of growth, preservation of the produce for long term use, combination of the items of produce, spices, vegetables, staple and other condiments as guided by needs of health, occasion and mutual compatibility of the conjugated items taking the factor of nutritive value and sense of satiety also into consideration, hygiene in preparation, balanced dietary regimen punctuated with cyclic fasting as a natural cleansing and rejuvenating safety-valve and finally, up to methods of consumption, a complex chain of knowledge and practice advises and precedes the actual moment of eating. Food, metonymically represented by grain - wheat or rice for example - is venerated, as it symbolizes the sustaining force of life. This act of veneration thus links man to all life-force as such and vouches for the triangular union of the consumed food which is both gross material and the invisible force, the consumer who replicates the first as material and as asubtle force and the act of consumption which reverts thematerial to sheer force. Food is seen as a divine gift and at the same time, is consecrated as adivine offering and then consumed with the belief that it is infused with meta-compositional properties when it is consumed as a transubstantiated substance. A Tamil saying, '*Pinching off a little of the Gaṇeśa fashioned out of jaggery, and making an offering of the same to Him*' synopsizes the matter cryptically. A long line of scriptural and ethical texts reiterates the conscious ratification of this in practice, every day and every time, when the food is consecrated and offered and the source remembered, while eating it. Even when it is avoided during fasting and gross diet is eschewed, alternate kinds of food are prescribed for consumption, which are refered to as *bhajanāmrtaṃ*or *dhyānāmrtṃ*, the nectar of congregational singing of divine names and the nectar of meditating upon and enquiring upon the Divine respectively, pointing to other subtle and potent sources of nourishment at the subtle, vital, mental and intellectual level. Food is thus matter and spirit at one and the same time. This paper diachronically centralizes a thirteenth century text in Tamil – Āhāra Niyamaṃ by Śrī Vedānta Deśikācārya (1268–1369), in the frame of a few seminal Sanskrit and Tamil texts and Ayurveda Sāśtra in a general manner - establishing the traditional wisdom on the matter.

The author and the text - Śrī Vedānta Deśikācārya, the saint poet, philosopher and Master-teacher (hence Deśika) who rejuvenated Śrī Vaiṣnavism in the post- Śrī Rāmānujacārya period, was the disciple of Kidāmbi Appuḷḷār, who himself was of the master-disciple lineage of the latter. Śrī Deśikācārya's long life

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of a hundred and twenty years was filled with enormously productive works,[1]forming a vital chapter in the renaissance of Sri Vaishnavism. This apart, the creativity, linguistic expertise, devotion, erudition and variedness of his compositional genres, of which about hundred works are now extant in Tamiḻ[2], Sanskrit, Prākrit and Manipravāḷa[3] reiterate the Advaitin saint-philosopher Appayya Dikṣitar's (1554 -1626 AD) admiration who,when writing his commentary on Śrī Deśikācārya's Yādavābhyudaya, an epic poem of twenty-four cantos, proclaimed thus:

इत्थं विचिन्त्यः सर्वत्रभावसन्ति पदे पदे। कवितार्किकसिंहस्य काव्येषु ललितेष्वपि॥

(In the verses of this lion among poets there are immeasurable beauties and emotions, at every turn of phrase, however simple they appear to be, (and) these are to be fathomed after deep study).

A few illustrations will describe Śrī Deśikācārya's diverse and wide-ranging productions such as his use of 22 metres in the 862 verses composed on presiding deities of various temples; 28 devotional poems in Sanskrit; 11 philosophical treatises such as Śataduṣaṇī, Mimāmsa-pāduka and Tattvamuktā-kalāpam; ten commentaries on the works of previous acāryās such as Stotraratna bhāṣya, Chatusślokī bhāṣya and Tātparya candrikā; five epic poems such as Yādavābhyudaya and Hamsasandeśa, the magnum opus, Pādukasahasram[4]; thirteen works on arts and sciences such as Bhūgoḷa nirṇayam

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[1] Such as protecting the sacred idols of the deities at Srirangam, streamlining temple worship, his valiant escape (in 1327 when the temple was looted and the town destroyed by Malik Kafur) from Srirangam with Namperumāḷ, the processional deity and the palm-leaf manuscript of Śrutīprakāśa's commentaries (Śrutīprakāśa was a contemporary of Śrī Deśikācārya, co-pupil at Kanchi in Natatur Ammal's tutelage, and author of Śrutīprakāśikai & Śrutīpradhīpikai - commentaries for Śrī Rāmānujacārya's Śrī Bhāṣya and other exegesis), along with the sons of its author, his struggles in hiding in the dense valleys of Tirumala hills for eleven years, at the end of which Gopanna, the General of the Vijayanagara empire's army, defeated the invaders and restored the city of Sri Rangam to its inhabitants.

[2] 19 out of 24 texts are fully available at present.

[3]Literally 'ruby-coral'-denoting Tamil and Sanskrit respectively; a hybrid language of both where Sanskrit words took inflections from Tamil; used extensively from the 9th century, particularly because of the heavy influence of Sanskrit upon Tamil and Malayalam.

[4]Comprising a thousand and eight verses in 32 divisions called paddhatīs, on the holy sandals of the Lord Ranganātha, composed in a quarter of a night; C o-opts several types of poetic imagery and a wide range of intricate prosodic patterns, word-play and fully esoteric with multiple layers of reading throughout; In the 30thpaddhatī, the acārya uses *'caturanga turanga bandham'*(where the prosody and content with appropriate imagery, enact the complete possible tour of the

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and Śilpārtha-sāram; four works that codified religious rites and practices such as Śrīvaiṣṇava dinasari and Bhagavadāradhanai vidhī; Tamil devotional poems and treatises such as Gitārtha sangraham and Caramaśloka curukku, Paramatabhangam, which describes and refutes fifteen schools of philosophy and an allegorical Morality play entitled Sankalpa sūrodayam with the *jivī* as protagonist[1].

In all ethical texts, whether in Tamil or Sanskrit, righteousness and ācāra or proper conduct in all matters big and small, are advocated not because an alternative choice will lead one to receiving punishment of some kind, but because these are seen as necessary and foundational to prepare one for one's highest goal of realizing one's divine nature and in the process, shedding off one's ignorant self. Thus, all facets of life are taken as the field of this exercise and all actions are seen as opportunities to groom oneself to a higher and more refined level of consciousness with the field of activity, the doer and the goal being one and the same. Food regulations form a vital segment in this vast and continuous exercise towards attaining one's true self. Historically, Āhāra Niyamaṃ was produced at a time when the Khiljis of the Delhi Sultanate were bringing the northern, the central parts of India and the Deccan under control and had embarked upon the Southern parts of India for the treasures its temples offered. The *taniyan* or salutory verse in laudation of Śrī Deśikācārya that precedes the Tamiḻ text states at the outset that it is by the grace of Śrī Rāmānujācārya that the author roars out the truth like a lion amidst the weak and cowardly, who have begun to neglect the rules for daily living prescribed by the Dharmaśāstra(s). The *taniyaṇ* in fact draws from the first verse of the text itself, where the ācārya expresses reliance upon the (i) smṛtī and the Dharmaśāstra(s) and acknowledges their roots in the insight of the seers and (ii) upon the commentaries of Śrī Rāmānujācārya on the Śrīmad Bhagawad Gīta, for all rules relating to forbidden food and guidelines for consumption of permitted food. This preamble places the author in a prior tradition as is the case in scriptural expositions, where individualism is always subordinated to former acumen, which in turn is always reliant upon the wisdom of the ancients, divined, recorded and mnemonically regenerated for posterity. Of the three references in the *taniyan* - to the ancient dictums of life that are couched in the

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Knight on the chess-board) about 450 years before the 18th century Swiss mathematician Leonard Euler attempted to solve it.

[1] Cf. the 15th century anonymous Morality play The Summoning of Everyman & and John Bunyan's Everyman in the 17th century.

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Veda, the Master-disciple lineage and the courage of singular, didactic voice of the author – the first and second replicate the traditional laudation while the last with reference to the lion image, apart from suggesting reverence, silently encodes the cultural and intellectual resistance to the alien invasions and influences of the times. Indeed, in Śrī Deśikācārya's turbulent times when compromise was an easier and perhaps more rewarding option, a concern for the people could have prompted the text. Written in the chaste and mellifluent Tamil of the times, the essential tenets of the Dharmaśāstra(s)[1]on dietary rules are faithfully reiterated. The Dharmaśāstra(s) specifically invoked in Śrī Deśikācārya's text restate the Dharmasūtra(s)[2]of the seers Āpastambha (Praśna I – nutritional regulations for the pupil, householder and ascetic), of Gautama (XV to XXVIII rules relating to offering oblations to the deities and ancestors to those concerning daily regimen of eating), of Vaśiṣta (XVto XXVIII on lawful and forbidden food) and of Baudhāyana (I.V following, on forbidden foods).

The title Āhāra Niyamaṃ consisting of two Sanskrit words - 'ahāra' which means sustenance and 'niyama',[3] reminiscent of the second limb in Patañjali's Aṣṭāṅga Yogasūtra[4], indicating self-discipline in daily and specifically in spiritual observances - imply that the reader is also familiar with such usages in the Tamil context[5].The text comprises twenty-one stanzas of eight lines each, following the Tamil prosodic rules of '*eṇsīrāciriyaviruttam*[6].'The content of the text can be divided into five thematic categories: (i) list of forbidden (a) foods and (b) drink which includes items to be eschewed and nature of food to be eschewed (2 to 9 and 17-18); (ii) regulatory habits regarding consumption of food (10, 11 & 12);

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[1]Dharmaśāstra(s) are themselves derivative works of the Dharmasūtra(s) which in turn, are part of a larger compilation of Vedic texts, called the Kalpasūtra(s).

[2]These are predominantly codified in two extant texts, Manusmritī (about 2nd to 3rd century BCE and influential in the medieval times in the Far East, Cambodia, Thailand, Myanmar and Indonesia) and Yājñavalkyasmritī (about 4th to 5th-century BCE and known for its legal theories). The other two extant texts, Nāradasmritī (about 5th to 6th-century CE) and Viṣṇusmritī(about 7th-century CE) concern jurisprudence and devotion. Other smritī texts, not extant, are inferred to have existed, through inter-textual traces.

[3]The five niyama(s) are:sauca/cleanliness;santoṣa/contentment;tapas/spiritual austerities; svādhyāya: study of the sacred scriptures and scrutinizing one's self, and Īśvarapraṇi-dhāna: surrender to God.

[4] The seer Patanjali's compemdium of 196 aphorisms on yoga

[5] 10 out of 19 Tamil texts bear Sanskrit titles and the others co-opt Sanskrit words into the title.

[6]An eight metrical feet, musical poem form (used in epics), with each verse having phonemes of the same category, so that each verse has a unique chandas, undisturbed by incompatible sounds

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(iii) food and drinks exempted from rules when life is endangered (13 to 16); (iv) rules concerning chewing betel-leaf and areca nut as a digestive aid following a meal (19) and (v) general guidelines (20 &21). Clearly, ĀhāraNiyamaṃ is meant for one who marshals his life in accordance with the strictures of the Śāstrās aiming at higher spiritual goals. However, in the context of the contemporary anxiety for wellness, the text is relevant to one and all.

The first verse presents, in a nutshell, the key components of the text and also functions as the junction where the diverse traditions of food regulations mentioned earlier meet and so merits particular attention. The verse translated into free prose in English would read thus:

Regarding food, of which are of two kinds, that which is good and that which is debasing, listen, with your mind fixed on the Yatirāja's (Śrī Rāmānujācārya) expositions (of the Śrīmad Bhagavadgīta), Śrī Krishna's guidance to the whole world (the verses expounded by the former), the infallible truth proclaimed by the ancient seers (in the Dharmaśāstra) to reach the unattainable path. Ajakara followed this path and eventually became a recipient of was liberated.

The specific verses of the Śrīmad Bhagavadgīta[1] invoked here should be conjugated with the verse two of the same chapter where in, the three different kinds of the essential nature of man are introduced. Choice of food is *ruci* or preference in matters of taste, the specific taste is *rasa* and the gourmet or connoisseur is the *rasika*. The same set of terms are applied in the discipline of aesthetics and fine art. The experiencer is the field of experience where his sense of *rasna/* and experienceon he one hand and the *rasa* of the object of experience on the other, conjugate to finally decide the aesthetically uplifting outcome or its opposite. Thus too the choice of food fed into the body complex with its several attributes, is either unfavorable or favorable for its highest purpose. So the choice is ultimately lodged in the freedom of the individual, for his preferred goal, whatever it is. A reference to the mythical titan Ajakara is made to drive home the point that even the primary nature of the titan is overcome by implemented and discerning choice, thus negotiating the possibility

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[1] Chapter 17, verses 8 to10: *Persons of sattvic nature prefer foods that promote the life span, and increase virtue, strength, health, happiness, and satisfaction. Such foods are juicy, succulent, nourishing, and naturally tasteful. (17.8). Foods that are very bitter, very sour, salty, very hot, pungent, dry, and spicy, are dear to persons of rajasic nature. Such foods produce pain, grief, and disease. (17.9). Foods that are overcooked, stale, putrid, polluted, and impure are dear to persons of tamasic nature. (17.10)*

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of dissolving the boundaries of the tri-fold nature of sattva, rajas and tamas given earlier.

In between the Śmṛtī(s) and the much later Āhāra Niyamaṃ, the co counsel regarding diet-allied regulations has always been addressed. The Pūrāṇā(s) reiterate food regulations, recommend items and list regulations concerning eating and drinking including postures to be maintained while eating and so on, almost exactly as given in the Dharmasūtra(s). Although repeated in many Pūrāṇā(s), mention is made of the Agni Pūrāṇā here, which gives regulations to be followed in the selection of food and method of consumption, replicating the detail of the Dharmaśāstra(s). Regarding the epics, the Anusāsana Parva which is the thirteenth book of The Mahābhārata gives a long discourse more or less repeating the contents of the Dharmasūtra(s), in the mode of the preceptor counselling the pupil. This long stream of teaching and practice points to the absorption of niyama in matters of food as a matter of important, common knowledge and daily practice.

Āyurveda, or the science of life places utmost important on diet. Āyurveda is claimed to have originated from the Atharva Veda and its origins are placed approximately between the Veda and Pūrāṇā(s).Yogini S. Jaiswal & Leonard L.Williams posit that Āyurveda began in the 2nd Century BC, with foundations laid by the ancient schools of *Vaiśeśka* which insisted upon "inferences and perceptions that should be obtained about a patient's pathological condition for treatment" and the school of logic or *Nyāya* which "propagated its teachings on the basis that one should have an extensive knowledge of the patient's condition, and the disease condition before proceeding for treatment"(2017). The universe, composed of the five elements vāyu/air, jala/water, akāśa/ ether, prithvī/earth and teja/fire constitute the three basic humours of the human body in varying combinations. i.e. *vāta* governing the catabolism, *pitta* the metabolism and *kapha* the anabolism of the annamaya-kośa.[1]Wellness meant a perfect balance between the five element-composite and the three humours or doṣā(s) of the human body living by following the prescriptions of discipline as dispensed by divine wisdom. Illness meant the imbalance/disturbance of the composite constituents in the body.The coordination of this complex industry with precision and ease are deciphered through the functioning of its constituents, propelled in harmony by the vital fires. Hence food is the most

[1] Materially *saptadhātu(s)* /seven tissues make up the human body, i.e. *rasa*/tissue fluids, *meda*/ at and connective tissue, *rakta* /blood, *asthi*/bones, *majja* /marrow, *māmsa*/muscle), and *śukra*/ semen and as well as the three *mala(s)*/waste products ofthe body, viz. faeces, urine) and sweat.

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significant material constituent that determines this complete harmony in the functioning of the body. The two kinds of food – the good and the bad mentioned in the first line of the first verse, thus refer to āhāra compatible or āhāra incompatible. The latter causes systemic disorders and are chosen by man prompted by his natural inclinations, as The Gīta says, and which he must overcome by freewill and discretion.

Apart from harmful choices, certain food combinations or viruddhāhāra interact with each other and cause illnesses, as defined by Caraka[1]. Viruddhāhāra causes derangement of the digestive powers that result in vitiations/*doṣa*, *ama*/toxic substances and malformation of *dhātus*/body tissues, marrow etc. Āyurveda prescribes individual-specific diet regimen known as *pathya,* to be administered to restore normalcy. Thus continuous discretion in choice is spelt out in the Dharmaśāstra - the former given up to verse 19 by Śrī Deśika, supplemented by regulations depending on natural contingencies such as time/season, place and situations and individual contingencies and life-situations - in verses 18 and 19 of the text[2]. To put matters in a nutshell, niyama in food matters points to natural rhythms in feasting and fasting. Now to the various thematic sections of the text.

II

Thematic Section One (a): - In defining a list of prohibitions in food and drink, Śrī Deśikā takes both hygienic and prophylactic grounds into consideration: Forbidden foods are Food that is not brought into the house through the main door- grains such as kodo millet, etc. food that mingle with stuff that have fallen from the mouth; remainder of what was put into the mouth; food seen by immoral people; food that is burnt; food touched by clothes, or contaminated by saliva or sneezing; food seen or touched by dogs;

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[1] Caraka Samhita, Sūtra Sthāna, 26/81. As quoted by Mukund Sabnis. For details see Bibliography. The types of viruddhāhāra depend upon: 1 *Deśa*/place, 2 *Kala /time,* Agni/ fire used, 3*Matra*/quantity, 4 *Satmya*/wholesomeness or nutrients, 5 *Doṣa*/faulty in component, 6 *Sanskar* /mode of preparation, 7 *Veerya*/potency, 8 Koṣṭa/location, 9 *Avastha*/state of health, 10 *Krama*/sequence in cooking, 11*Parihāra*/antidote and balance in the menu, 12 *Upacāra*/modality of treatment prescribed, 13 *Pāka*/cooking, 14 *Samyoga*/combination, 15 Hṛdaya viruddha/incompatibility to the heart's functions, 16 *Sampad*/richness or quality, and finally 17 *Vidhī*/rules for eating. The medical text Suśruta Samhita (2nd & 4th century BC prescribes seasonal foods and flavours as a regular diet regimen, both ṛtucarya and dinacarya.

[2] All contingencies are accommodated in diet-regimen as per *ritucarya*/seasonal schedule in Ayurveda and the latter. See Jayesh Thakkar et al in References.

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food cooked on days such as Ekādaśi[1]; food smelt by animals or people; food touched by people with disease; food that is not offered with kindness; food contacted by fly, worm, thread, hair, and nail; food offered by an ascetic or touched by his bowl; food touched by the mouth of people, rats, chicken, crow, and cat; vegetables taken from another's garden without permission; food that is set aside for oneself prior to the partaking of the rest of the group and food that is very bitter, salty, pepper-hot, or sour.

Then follows a long list of greens (amaranthus) that are inherently nutritive but effective only in right quantities and in the right season followed by a list of vegetables to be avoided.

Forbidden food further includes: food that is not offered to our Lord, food that is not offered to the guests; food that is cooked without first cleaning the ingredients, food earned in immoral ways; cooked with other items that are forbidden, food cooked by children[2], and contaminated food; food intended for offering to deities; food offered to deities other than those worshipped by one; foods that harm the life-breath/ vital airs and senses; unrecognizable, unknown food; food that is intolerably hot in temperature and is spicy; unpalatable food and food not pleasing to the mind; vegetables and flowers that are out of natural season and food cooked with dirty salt. Further, to be eschewed are calcium extracted from sea shells; bubbles and froth from water; food that is not offered to the Lord; greens or vegetables harvested from the stems that were previously harvested; food avoided by learned persons who are noble and pure at heart and food from which the essence is taken out, except buttermilk. Taking viruddha into consideration, the foods to be avoided are: bael fruit and popped rice during the day and food prepared with curd and sesame seed oil during

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[1] Autophagy is the natural function of cells disolving unnecessary components and thus allowing the orderly recycling of cellular components, a process accelerated during fasting. In simple words, the good cells 'eat up' the bad cells and cleanse the system during regulated depravation of food. Ekādaśi fasting - on the eleventh day of the waxing and waning period of the lunar month- is doubly beneficial, for in fasting, energy is equally distributed as the digestive function is absent. Also as per Yogaśāstra the moon is the external counterpart of the mind which it influences positively during this period.

[2] Five duties signifying the devotee's formal entry into the Śri Vaiṣṇavite fold also called *pañcasamskara* make a person is qualified to cook, since all food must be consecrated in offering; *samāśrayaṇa and bharaṇyāsa* are perquisites (lit. *samyak+āśraya*, is to take refuge in the best, i.e. in the acārya; the second, *bhara+nyāsa* or surrendering one's weight, i.e. handing over one's soul to one's Ācarya. Both stages are marked by several vows of spiritual discipline) and children/youngsters may thus not qualify to make food- offerings in worship.

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night time. Taking one's spiritual regimen into consideration, the foods to be avoided are: food that interferes with mantra japa and penance; food that is said to give magical powers; food on Ekādaśi day when spiritual practices are aligned with rhythmic periodic fasting, and food taken at dusk or midnight.

Thematic Section One (b): - This relates to prohibitions concerning milk and water. Milk is eschewed when it is from: single-hoofed animals like horse, donkey or camel; from a cow that has twin calves, milk mixed with salt; from women; from a pregnant cow; extracted with the help of calf that does not belong to the cow; from cows that belong to temples; from goat, from cows meant for Brahmins/ mendicants, also milk meant for infants and children; when stored in copper vessels or when it is burnt. Water is forbidden if it is: left over from previous day (except Gañga water) ; remainder of water used for cleaning feet; murky water; heated coconut water; water gathered in a ditch; offered in water-sheds; when the source is not known; water taken from washer men's work-place; water contaminated by saliva; from conch and rain water that has not fallen on the ground.

Concerning regulatory habits, Śrī Deśikācārya states the following. One must not eat: before bathing and completing one's prescribed spiritual and religious duties for the day such as the sandhyā/evening worship through Gāyatri mantra and oblations and/or fulfilling whatever religious duties allotted to one; one must not eat alone, leaving devotees unfed; one must not eat foods that are mixed by someone else (by another's hand) and under the moonlight or near fire; nor must the husband and wife eat together; or when stared at by individuals of low moral character; one must not eat with the left hand and the food that is avoided by righteous people. Further, one must not eat ghee served after one has begun eating as it must be served first to purify the food; one must not eat food that has been cooked twice/reheated; foods served by bare hand or iron ladles, though uncooked food may be served by bare hand; one must not eat items of food already bitten into, old, and spoilt; food prepared in someone else's house; food that someone else desired to eat or rejected; foods with smell of earth, or peeled/cleaned by finger nails, food with lumps of salt that are visible and when guests have not been fed[1]. Sap of trees, except asafeotida is to be eschewed.

Thematic Section two speaks of food and drinks exempted from rules when life is endangered. In keeping with the Dharmaśāstra(s) acceptance is

[1] Guests occupy a place only below one's parents and Guru, from the Vedic times.

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recommended without hesitation of: foods left-over by one's father, teacher, and eldest brother; remainder in the Soma vessel during Somayāga; foods left-over by husband or wife, even if such food is contaminated with hair, worm, or thread, these may be removed properly and the food accepted; all prohibited foods during calamitous times when life is endangered and even during fasting days those items that are taught to be avoided such as water, roots, ghee, milk, havis/offering of plain rice in fire sacrifice, and medicine may be accepted. Further one can accept without qualms: sugar cane juice, yogurt, milk, ghee, beetle nut, pepper, honey, cardamom and water made from snow if its faults are not known.

Exceptions to rules are always given by the ancients, taking the human factor into consideration and Śrī Deśikā lists out a few which will facilitate life during contingencies. One can take a dip in the ocean on full-moon days and new moon days. During times of lunar and solar eclipse all waters are considered equal to Gañga and water in rivers, even if it carries horses, donkeys and cadaver become purified with current. Hence these contingencies need not affect partaking of food for sustenance. One can also accept unhesitatingly foods cooked without water/ directly by fire; fruits ripened naturally; parboiled rice wafers and snacks such as appam, seedai, rotti, even if they are old, but not spoilt though one must not accept foods that are fresh, but not tasty. One may take foods prepared with milk, snacks that have been fried; medicines prescribed by physicians, flower, jaggery, wheat, old rice that is soaked in clean water served with buttermilk; ghee, milk and yogurt when life is endangered.

Thematic Section Three concerns rules in chewing betel-leaf and areca nut as a digestive aid following a meal. One must not chew betel nut without betel leaves; the leaf's tail-end, central vein, or tip of betel; betel leaves and nuts at the same time. Widows, ascetics and bachelors must not eat betel leaves as it is considered a vital stimulant; one must not chew betel leaf used to store calcium, the accompanying ingredient and on fasting days like ekādaśi or drink water while chewing betel leaves.

Thematic Section Four concerns general injunctions by way of conclusion. Stating that rules must be applied taking one's stage in life, place, season and particularities like eclipse as well as the individual dharma enjoined to one, food is acceptable or forbidden. Śrī Deśikā says that as a final authority, one can approach the learned who also practise these regulations sincerely and be guided by them. In the last verse, Śrī Deśikā repeats the contents of the first verse, that is, the words of the Lord Krishna and the wisdom of the preceptors

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given for the benefit of all. The final caution given by Śrī Deśikā is to guard one's self against the words of those who value only the transient body and worldly matters, and take care toconsume only those kinds of food that strengthens and widens one's devotion towards the divine feet of Śrī Varadarāja.

III

Āhāra Niyamam is also sequential to a long line of texts on dietary prescriptions in Tamil. Tiruvaḷḷuvar's Tirukkuṛaḷ, (approximately late 300 to 500 C E) repeatedly touches upon regulations regarding diet. Kuraḷ 941, translated freely, reads thus: *If food and work are either excessive or deficient, the three things enumerated by medical experts, flatulence, biliousness, and phlegm, will cause one disease*, and again Kuraḷ 945: *With self-denial take the well-selected meal, so shall thy frame no sudden sickness feel* – to cite but a few examples. Later Thirūmular's (approximately late 700 to 800 C E) Tirumantiram - comprising 3000 verses, a key text in Śaiva Siddhānta and listed tenth among the Śaiva Tirumurai – considers food regimen as a seminal component in self-perfection. Śaiva Siddhānta's assurance is essentially the transformation of the human body into its divine microcosm. Repeated counsel is given throughout the text regarding the divinity of the human body and so the insistence upon the care with which it is fed and sustained. A section on niyama reiterates restraint and choice of simple vegetarian diet. Mention must be made of a series of eleven prescriptive, pedagogic Tamil texts on right conduct, belonging to the Eighteen Lower Texts/ Patiṇeṇ kīḻkaṇakku of the late Caṅkam period. These are texts of general prescriptions for humanity as such. The first of these is Ācārakkovai, (a post-Caṅkam dated between 600and 900 C E) by Peruvayin Mulliyar. The title of the text suggests the prevailing influence of Sanskrit upon Tamil literature, by the first word 'ācāra', meaning simply habits that will be conducive to spiritual aspirations and 'kovai'(Ta.) which means a collection, here a collection of guidelines to daily habits that enhances one's spiritual acumen. The text consists of one hundred verses and from verse 20 onwards up to verse 31, regulations for partaking of food are prescribed. Jain-Tamiḻ literature has contributed a large and rich corpus of didactic texts during this period. Three others of the Eighteen Lower Texts reiterate this holistic ācāra or the proper conduct through life in all matters. They are entitled Tirukaṭukaṁ, Ciru pañca mūlaṁ and Elāti, titles that directly refer to medicinal compositions, well known among the lay and taken as ready home remedies in Siddha vaidya which was

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widely then in practice. These texts[1] are ethical in nature and document guidelines for daily life, but the fact that they are given medicinal titles emphasize the fact that humanity held high thinking and righteous living as signs of the good health within. All these three texts evidence the prevailing belief in rebirth and the actions of the present life as determining the next. The Siddha philosophy of inner alchemy perfected by the eighteen legendary siddhā (s) is based upon the notion of *piṇi aṇugā vidhī*, meaning rules that prevent disease and thus making one's body resistant to infections and imbalances. Their concepts relate diet to habitat, daily natural variations, annual and seasonal variations and are preventive as well as adaptive[2]. A large body of esoteric poetry in simple language but couched in a special schema of imagery, decipherable only to the initiate, spread over a long period from the seventeenth to the nineteenth centuries. In several other Indian languages also regulations regarding food have been amplified in esoteric literature[3].

Coming to the twentieth century it will be appropriate to make a brief reference to the expositions on nutrition and spiritual health by Jagadguru Śrī Candrasekharendra Sarasvatī Svāmi in reaffirming the pressing relevance of discerning food regulations today. The sage restates in his simple style, the relevance now of, and relation between, ancient diet rules and today's professional existence, on the significance of the relation between people and potential food materials, on the ways in which food affects the three essential guṇā(s), on the influence of the cook and the one who serves food, on cleanliness of items, contingent variations in niyama, on the alignment of the highest goal with the ordinariness of life, on vegetarian diet, on the debate regarding violence to plants and vegetables, on the value of vegetarian diet, on ancient regimen as contrasted to present day practices, on methods of gradual progress through discerning diet, on the effects of drinks, tobacco, coffee tea and betel leaf, on matters concerning milk items, on one's frame of mind, quantity in eating, alignment of seasons to food habits, on eschewing salt, on transubstantiation of food as divine, on one's company while eating, on food and nutrition as a vital segment in the curriculum of education, on reform in food

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[1] All these Tamil texts are available online and in digital archives.

[2] Taking the person's individual constitution into consideration, both ṛtucarya and dinacarya are given prime importance; this siddhānta aims to effect an inner alchemy and divinize the physical body.

[3] Āyurveda Mahodadhī: Annapāna Vidhī – Dietitics in Āyurveda, takes Sanskrit,Tamil, Telugu, Malayalam, Kannada and Urdu texts on Ayurveda into consideration.

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regulation as true reform, on rules regarding hospitality, on methods of consecrating and offering food, on the benefits of regulated practice, on the senses and food experience, on fasting, on ekādaśi fasting, on fasting mentioned in the Upaniśad(s), on the various names of ekādaśi, on the power of silence while fasting and keeping vigil, on monitoring one's thoughts towards the Divine, on the value of self-cooking, on adherence to niyama in all matters relating to preparing and consuming food, on the value of restraint keeping contingencies in mind, on the spiritual and health benefits of fasting, on its benefits on economy, on the need to return to indigenous nutrition and on long forgotten or rarely practiced modes of fasting. One such modes of fasting is aligned to the lunar phases, the Candrāyanavṛta, where the individual takes one grain on the first day of the lunar fortnight and along with the calendar increases a grain everyday completing with fifteen grains during the waxing period and similarly reversing the process in the waning period, while framing the exercise in a rigorous and all-round spiritual regimen. A responsible consideration of the above will restate the significance of the central point of discussion in our times.

From the ancient times, in a traditional household, the kitchen has been a sacred place and cooking, an act of sanctity. After all, *ahāra* refers to prospective edible material that is cooked to become food and *niyama,* concerning the way it is to be consumed to make it most rewarding in a holistic manner. While hospitality was always insisted upon as an exalted virtue, eating and making a social event of the meal was not[1]. Food was offered to the divine in one's self via the gross body and so, it was to be made and consumed in the best possible manner. A Subhāṣita vākhya[2] goes as far as to say: The lamp eats the darkness and gives birth to soot.

The food you eat has an influence on your offspring.

List of greens and vegetables prohibited in thematic section one

1. Āthi-Ficus Racemosa – fig; 2. Perārku- Bauhinia Racemosa – Beedi - leaf tree 3. Irali Ficus Virens – Strangler fig 4. Vellai Kathari White egg plant/white brinjals 5. Āl - Banyan – Ficus varieties6. Arasu Pīpal - Ficus Religiosa 7. Ayil Chittagong wood Chickrasia Tabularis 8. Ārai Marselea Quadrifolia – highly medicinal 9. Naruvili Cordia Obliqua/Monoria 10. Puñgu Dalbergia 11. Thigaipoondu A plant

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[1] Later texts like Bhojanakuthūhalam[1] by Raghunatha Suri in the seventeenth century text, a compendium of recipes, veer towards extolling culinary arts, necessarily placing regimen as second in priority.

[2] दीपो भक्षयते ध्वान्तं कज्जलं च प्रसूयते। यादृशं भक्षयेदान्नं जायते तादृशी प्रजा॥

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that causes confusion in the mind & referred to in esoteric texts 12. Kurinji – Lawsonia inermis 13. Tandi Terminalia belerica 14. Kusumbai Carthamus Tinctorius 15. Velai Cleone Pentaphylla 16. Sivappu/Nāttu Murungai Drumstick - Hyperanthera Muringa 17. Sukam – Cannabis 18. Tamārai Kiḷangu Lotus bulb Nelumbo Nucifera 19. Ulli Garlic 20. Siriya avarai – reference not available 21. Tummatti Callous Leaved Bryonia 22. Therarkkai - Strychnoo Patatatura 23. Panai - Palmyra palm 24. Nayuruvi - Achyranthus Aspera- Prickly Chaff 25. Kadambu Eugenica Racemosa - Burflower-tree 26. Naikkudai Mushroom 27. Suraikkai A variety of gourd 28. Pīrkku Ridge gourd 29. Canārkīrai Hemp 30. Sirukīrai- Amaranthus polygonoides 31. Sivanda Agathi - Sesbania Grandiflora; 32 Purasu - Butea monosperma 33. Pasala - Basella alba 34. Vilvakkai Crataeva Religiosa 35. Mādulankai Unripe Pomogranate 36. Varagu - unclear whether Water-finger grass or Kodo millet 37. Mullañgi Radish Raphenus Sativus 38. Vengayam Onion - Allium Cepa 39. Punnakku - Oil cake 40. Paṇṇai keerai - Celosia argentea.

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Bhartṛhari's Sphoṭa Theory: An Analysis

Prof. K. Srinivas

Introduction - Bhartṛhari (6th century CE), the author of *Vākyapadīya* puts forward a metaphysical theory of meaning. His insights into the nature of language and reality and their interrelationship aim at showing that language is the ultimate reality. His idealistic theory of language-reality relationship attempts to vindicate that the essence of language is *Sphoṭa* or the meaning-bearing principle. Reality in its ideal sense is of the nature of *śabda*. This *śabda* manifests itself in the form of speech and also in the form of the objects of the empirical reality (world). This is to say that both speech and what is spoken about are the manifestations of the *Sphoṭa* inherent in the *śabda.*

Bhartṛhari's *Sphoṭa-vāda* - *Śabda* is the central concept in Bhartṛhari's *Sphoṭa-vāda. Vākyapadīya*[1] is an important work in which he discussed the philosophy of language and grammar. *Śabda* means 'word' and *Sphoṭa* means that which bursts or explodes. The entire philosophy of language of Bhartṛhari is dependent upon these two concepts. *Śabda* represents the essence of language and *Sphoṭa* represents the structure of language wherein it is considered to be the meaning-bearing unit that is inherent in the *śabda.* (*VP*.I,1,13,15.)

Bhartṛhari interprets language in its universal as well as in its particular senses. In its universal sense, language is the essence of all linguistic phenomena. In its particular sense, language stands for all natural or particular languages that manifest the essence. The natural or particular languages are those which are spoken by ordinary human beings for the purpose of communication. These languages are endowed with the production of sound. These sounds manifest in the form of phonemes, words, and sentences. These natural languages are within the spatio-temporal matrix and are used by the community of speakers. They also produce speech-activity for the purpose of communicating meaning. The sole objective of Bhartṛhari is to relate particular languages with the one universal imperishable language called *śabda.*[2]

In fact, the relation between one and many is a metaphysical problem. Such a metaphysical view is conspicuous in the idealistic systems like Advaita. But Bhartṛhari tries to solve this problem from a linguistic point of view. He opines

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[1] Bhartṛhari, *Vākyapadīya: Critical Text of Canto I and II*, edited and translated by K. Raghavan Pillai (Delhi: Motilal Banarsidass, 1971).

[2] See B. K. Matilal, *The Word and the World: India's Contribution to the Study of Language* (Oxford: OUP, 1990), Chapter 8.

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that languages are the varied manifestation of the universal linguistic essence represented by *śabda.* To quote him in this context: "Just as a reflection formed elsewhere (i.e. in water) appears, due to the activities of the water, to partake of the water, similar is the relationship between the Word and the speech-sounds (*VP*, I, 49). This imagery of reflection in water suggests that the *Sphoṭa* embodied in the *śabda* is reflection in speech-sounds and that it takes their shape in the communication of meaning. These speech-sounds are many and varied through the *śabda* or *Sphoṭa* is one. In another passage Bhartṛhari reiterates: "The inner principle called speech' which exists egg-like, evolving into speech-activity, assumes sequence through parts" (*VP*, I.51). It amounts to saying that the linguistic essence which evolves into many languages is the inner principle of all the languages or the speech-activities. This principle is the underlying source of all meaningful speech-activities.

The inner principle is called the *Sphoṭa* that is meaning-bearing principle underlying the speech phenomena. The *Sphoṭa* has an existence of its own beyond space and time. It is therefore undivided and one, and is behind the manifold linguistic activities taking place in the world. The *Sphoṭa* is the soul of all linguistic phenomena. Further Bhartṛhari writes: "People talk of difference of diction (as belonging to the utterance) of the word, which itself is of undivided time, but (appears to) follow the time pattern of the speech-sounds (uttered), in accordance with the differences in the causes of its being perceived" (*VP*, I, 75). Thus *Sphoṭa* like *śabda* is metaphysical principle of all linguistic activities which, while being timeless, explains how the speech-sounds in time are possible. It is the bedrock of all languages which human beings use.

Language and Time - Bhratṛhari introduces time as a significant category for explaining how speech is possible. Speech as consisting in production of meaningful sounds or utterances involves time. This is because speech involves sequence in production of sounds (*nāda*). Subsequentiality is the temporal succession of sounds in making speech a temporal event. Bhartṛhari highlights this fact in his analysis of the nature of language and speech. Time represents change and It stands for the chain of changes that take place in the empirical world. In the context of language, time represents the order in which the speech-sounds are produced. For Bhartṛhari, *śabda* is timeless, while the *dhvani* or *nāda* which manifests *śabda* is temporal. The languages that are spoken by the speakers are temporal, but the essence that they represent is beyond time. This argument runs through the entire philosophy of language of Bhratṛhari. To quote him in this context: "Like living beings, words also have no (traceable) beginning

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whether they are eternal or created. This rule (about words) is called their eternity (*VP*, I, 28). Also, "The word is neither a 'previous' nor a 'subsequent' because it is the speech-sounds which are produced in sequence. But the non-sequential is revealed as sequential as if it were divided (*Vākyapadīya*, I, 48). Thus it is vindicated that *śabda* is essentially timeless and has to be distinguished from the speech-activities which occur only in time. The timeless essence is revealed in the temporal particulars of linguistic activity.

Bhartṛhari reiterates that languages are the modifications of the one and indivisible *śabda* or *Sphoṭa*. This latter is the ideal essence of languages which is beyond all linguistic divisions in time. Divisions appear in one individual reality called *śabda* or *Sphoṭa*. This division is due to the power of the *Sphoṭa* to manifest itself in time. Bhartṛhari never admitted that temporality can be ascribed to the linguistic essence itself which remains a transcendental entity. It is only the linguistic phenomena that can be characterized as temporal. Metaphysically speaking time is not real in the ultimate sense. There exists a non-temporal reality which is called the *śabdatattva* or *śabdabrahman*.

Language and Reality - Bhartṛhari tried to understand the structure of reality by way of understanding the structure of language. This he intends to achieve by projecting the *śabda* as the origin of all things in the universe. The *śabda* is taken as the ultimate source of everything. According to Bhartṛhari: "That beginningless and endless One, the imperishable Brahman of which the essential nature is the word, which manifests itself into objects and from which is the creation of the Universe (*VP*, I, 1). Here the ultimate source of everything is the *śabdatattva* which is otherwise known as Brahman. From this *śabdabrahman* the whole universe is created, according to Bhartṛhari. He is also of the opinion that the reality itself is a projection of language in the sense that from language alone does the world come into existence. The world stands for the multiple objects given in space and time, while the *śabda* stands for the One and indivisible reality known as *Brahman*. Bhartṛhari observes: "To which, single One, the cause of all, belongs to this manifold existence under the forms of enjoyer, the enjoyed and the enjoyment (*Vākyapadīya*, I, 4). In other words, the objects of the universe are dependent on language for their existence for there is no world which has not been the manifestation of the linguistic principle called the *śabda*.

Śabda has the creative potency because of which it creates its own objects. The object is as it were in an embryonic form in language. That is the object is essentially in language itself; what it needs to be manifested is the power of the *śabda*. The power is the creative energy of language itself. This creative energy is

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called the *Sphoṭa* or the word-power. *Śabda* and *Sphoṭa* is One and indivisible but the manifestations of it are manifold. Objects are the manifestations of the word –power in terms of the speech-activities. The speech-activities occurring in time manifest the eternal *śabda.* Bhartṛhari opines: "Now, in reality, can there be a preceding and subsequent part in timeless entities? This appearance (of sequence) is the result of the powers inherent in the integral entity itself (*VP*, I, 22). In other words, the power underlying the language or the word divides itself into parts, so that though the language-principle is One, its manifestations are so many. This is the genesis of the world from the Word (*śabda*).

Now the question arises whether the objects in the world are real independent of language or not. Empirically, there is no doubt that the objects are real because they continue to exist even when we have ceased to talk about them. But in the ultimate analysis, the objects themselves are the projections of language. It is language which gives rise to the objects in the ultimate sense. He views that "those who are versed in the Vedas know that this Universe is the transformation of speech. It was out of the Vedas that this universe was first evolved (*VP*, I, 120). Thus for Bhartṛhari language and the world have the same logical form but are also one and the same from the transcendental point of view. The distinction between langu8age and the world is only empirically true.

Language: The Empirical and the Transcendental - Bhartṛhari holds a transcendental view of language and reality. From this point of view, language is the source of all reality and is itself one and indivisible. It is called the *śabdatattva* or the language-principle. It is also called *Sphoṭa* or the principle which manifests itself in many languages. *Sphoṭa* is timeless reality underlying all language and reality. Hence it is transcendental in nature. Bhartṛhari further divides language into (*śabda*) into *parā*, *paṣyantī*, *madhyamā*, and *vaikhāirī*[1] according to the stage in which it is placed. The ultimate linguistic reality is called *parā vāk*. The next stage is that of the *paṣyanti* in which language and thought are identical.[2] The intermediary stage is called *madhyamā* and the gross linguistic acts constitute the *vaikhārī vāk*. This division of language into different levels shows that language has subtler reality than that we see on surface level. This surface level language consists of diversity of linguistic acts placed in order of sequence in time. Language in its essence is timeless and is undivided. According to Bhartṛhari: "The Word is neither a 'previous' nor a 'subsequent', because it is the speech-sounds which are produced in sequence. But the non-sequential is revealed as sequential

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[1] Ibid., Cf. *Vākyapadīya*, I, 143.
[2] See Matilal *op.cit*, Chapter 8.

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as if it were divided (*VP*, I, 48). That is, the language-principle is undivided, but it looks divided because of its manifestations. The timeless *śabda* appears as the divided reality in time.[1] The timeless language is the transcendental reality that needs to be further investigated into. According to Bhartṛhari, the absolute and timeless language otherwise known as *Sphoṭa* is the ultimate source of everything. It is not only the ultimate source of meaning but also the ultimate source of reality. This makes the *Sphoṭa* the supreme principle of language and reality. *Sphoṭa* has been introduced by Bhartṛhari in order to explain the unity of languages and to suggest that whatever diversity may appear on the surface level, there is absolute unity at the bottom of the languages. The absolute unity is the unbroken thread which binds all languages together. The diversity of languages is temporal in character because it is the surface-level reality that is presented to our sense-organs. The speech-sounds that are created in the course of the use of language for communication are temporal events and are of different varieties. However, the principle which unifies the speech-acts into one whole or system is timeless and is undivided. The oneness of the sphota is thus the foundation of the diversity of the speech-acts or speech-performances.

Language and Mind - Bhartṛhari identifies the *Sphoṭa* with an abstract linguistic principle which is behind the linguistic phenomena. This principle is the embryonic reality from which all linguistic phenomena come out. To quote him in the context: "The inner principle is called 'speech' which exists egg-like, evolving into speech-activity, assumes sequence through its parts (*VP,* I. 51). The inner principle is itself linguistic in character because it is the source of language and therefore cannot be anything other than linguistic. If it is not linguistic, it cannot be called *śabda*. The word '*śabda*' here does not mean language in the ordinary sense, language essence or the language-principle which informs all languages. The essence of language itself cannot be non-linguistic. It may be argued that Bhartṛhari presupposes a mind in which language is embedded *(buddhistha*) and so *Sphoṭa* may be treated as mental in character. This argument seems to be supported in the following statement: "Just as the light which is the fire-stick acts as the cause of further lights, similarly the word which is in the mind is the cause of the speech-sounds (*VP*, I. 46)". It means that the *śabda* or *Sphoṭa* in the mind and so it may be construed that *Sphoṭa* is of the nature of thought, not of language. But this argument may not hold good because in *Sphoṭa* the distinction between thought and language does not exist. Thought and language become

[1] *Vākyapadīya*, I, 49.

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identical at this stage. In that case *Sphoṭa* as the origin of language is itself linguistic rather than mental. All consciousness, according to Bhartṛhari, is permeated by language. He holds: "In this world no comprehension is possible except as accompanied by speech. All knowledge shines as permeated by speech (*VP*, I. 123)". Consciousness and cognition are all embedded in speech or language because all conscious acts are expressed in language and are made intelligible in it. This is evidenced in the fact that the mental acts are incomplete unless expressed in language.

It cannot be denied that, for Bhartṛhari, language is primary and the mind is secondary as the latter is dependent on the farmer. This point has been well argued by Bhartṛhari in his effort to show that the language is the source of everything including what is called the mental. If mind would be placed outside language, then in that case language and mind may stand apart and mind may remain inscrutable. But this goes against Bhartṛhari's general theory that everything is expressed in language.

Primacy of Grammar - Bhartṛhari places grammar at the foundation of all systems of knowledge in the sense that all knowledge ultimately rests on grammar. Grammar is the study of the structure of language in its universal and particular aspects. The particular languages are as much studied by grammar as the universal language. In this sense grammar is the study of the pure forms of language. About the primacy of language, Bhartṛhari writes: "It is speech that binds all branches of knowledge of arts and crafts. Everything when it is produced is classified through it (*VP*, I, 125)". Thus grammar as the study of the pure forms of language assumes importance in the acquisition and purification of language. Grammar leads not only to the purification of language but also to the purification of the mind and soul. That is why it is taken nearest to the Brahman leading to spiritual enlightenment. According to Bhartṛhari: "The wise say that grammar, nearest to that Brahman and the foremost spiritual training is the most important (of such) subsidiary texts of the Veda" (*VP*, I, 11). It is nearest to the Brahman because it deals with *śabdabrahman* and leads us to the realization of Brahman by giving us the pure forms of language. To quote Bhartṛhari in this context: "A gateway to liberation, a cure to the blemishes of speech, purifier of all other) disciplines, it shines as being applied to them (*VP*, I, 14)." Also, "It is the first rung on the ladder towards liberation; it is the straight royal road for those desirous of (reaching) that goal (*VP*, I, 16)."

The essence of these two statements is that grammar alone can guarantee the correct understanding of the ultimate reality so much so that by this

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understanding one can get rid of the impurities of the mind and soul. This state of purity of mind is the liberation. Bhartṛhari believes that by studying language and grammar we can not only master the intricacies of language but also master ourselves insofar as the latter is facilitated by the former. That is, self-mastery is possible due to the mastery of language. In is in this context we can speak of grammar being the guide not only to truth but also to action.[1] That is, grammar helps not only in understanding the truth but also helps us finding the right action (*itikartavyatā*). Grammar embodies the rightness of knowledge as well as of actions. Bhartṛhari further indicates: "This tradition of grammar has the knowledge of the correctness as its subject. And it is directly based on the unbroken (series of) recollections of learned men (*VP*, I, 142)".

The *Akhaṇḍa* Theory of Meaning - Bhartṛhari advances *Akhaṇḍa* theory of meaning in consonance with grammatical theory of the eternity of *śabda* and *Sphoṭa*. According to this theory, not only language but also its meaning is timeless and indivisible. Meaning is the inner essence of language and so cannot be non-eternal while language is. This makes Bhartṛhari argue for a transcendental theory of meaning which makes meaning the essence of language otherwise known as *Sphoṭa* regarding the sentence Bhartṛhari holds that it is an indivisible whole and that these parts are real only insofar as they are embedded in the sentence. According to him: "Just as a single homogeneous picture is described through various features as being blue, (green, etc.) as a result of being perceived in different ways, similarly the sentence which is single and does not possess expectancy is described in terms of words which possess mutual expectancy (*VP*, II, 8-9). That is, the sentence which expresses meaning as a holistic unit does not divide itself into parts which are meaningful independently. The words which compose the sentence are not independently meaningful, because they are not independently real. In this sense, sentence-meaning is the primary meaning which Bhratṛhari's *Akhaṇḍa* school accepts. Bhartṛhari writes: "The word has not parts; how then can its meaning have any parts? The ignorant person gets a different idea of tits formation by splitting it into parts (*VP*, II, 13). The division of sentence into its parts is the work of one who does not know the true nature of language and its grammar. Thus grammarian posits a unitary meaning which ultimately remains at the back of all linguistic units which express meaning. Bhartṛhari rejects both the *anvitābhidāna* and *abhihitānvyaya* theories of meaning[2] that believe in some form of compositionality of meaning. According to

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[1] *Vākyapadīya*, I, 13,121.

[2] See Matilal *op.cit*, Chapter 8.

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these theories, words have independent meaning in varying degrees and therefore the sentence-meaning is not an indivisible whole. Bhartṛhari shows that these theories commit the basic mistake of dividing meaning and language into parts which are not divisible at all. Language is a timeless entity like meaning and hence cannot be divided. To quote Bhartṛhari here: "Now, in reality, can there be a preceding and subsequent part in timeless entities? This appearance is a result of the powers inherent in the integral entity itself (*VP*, II, 22). That is, meaning like language which expresses it is one undivided whole and so we cannot raise the question of it's having parts at all. The non-grammarian philosophers of language like Naiyyāyikas and the Bhāṭṭa Mīmāmsākas hold the view that words have independent meaning. They hold the view that language consists of sentences which are composed of words which have meaning on their own. The Prābhākara Mīmāmsā concedes that the words have meaning only in the context of a sentence and cannot have meaning completely independent of the sentence. This position is closer to the grammarians point of view. The grammarians, however, argue that the sentences alone are real and the reality of the world is relative.

Conclusion - Bhartṛhari has shown that language is essentially a whole and that it is the primary unit of meaning as it contains the *Sphoṭa* as its inner essence. He has thus established a philosophy of language that is founded on the transcendental principle of *śabdatattva*. He has reconciled transcendentalism and naturalism in his philosophy of language. He has also brought monism and pluralism together in his holistic view of language and meaning. Bhartṛhari is one of the greatest philosophers of language the world has seen so far. Similar views are also found in the *Tractatus Logico-Philosophicus* Wittgenstein, a twentieth century philosopher of language. According to him, language is the medium through which reality (world) is known. Had there been no language there would not have been any knowledge of reality. Thus he wants to establish primacy of language over reality. Although Wittgenstein did not accord metaphysical status to language unlike Bhatṛhari, he argues that there is an isomorphic relation between language and reality. Similarly Wittgenstein talks about language-games in his *Philosophical Investigations*. There are multiple language-games. But one language has all of them. This view of Wittgenstein is akin to that of Bhartṛhari when the latter said all the natural languages are nothing but the manifestation of one single language (*śabda*).

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Śaradrātri

Prof. A. Ramulu

Vyākaraṇa is defined as *vyākriyate anena iti vyākaraṇam* - That by which words are formed and examined. It analyses both the nominal and verbal words by their constituent elements, such as roots, word-stems, augments and affixes. It decides as to what form the word obtains and how does it really express the true meaning. It helps to obtain a definite and correct idea of the meaning of a word. Ṭhe using of words in occordance with the rule of grammar brings prosperity.

Hence a Vedic hymn admits that a single word, correctly used, becomes the means of fulfilling all desires here and there. Patañjali describes the results of the study of the grammar: *rakṣohāgamalaghvasandehāḥ prayojanam*. The preservation of the *vedas* (*rakṣa*), the conjectual modification (*vuha*), the protection of the scriptures (*āgama*) namely the grammar which has been included under scriptures, the simplification and brevity of expression (*laghu*) and the removal of doubts relating to the exact meaning of words (*asandeha*).

Sanskrit has a grammatical frame work for forming varieties of compounds and nominal derivatives. Therefore, there can never be an exhaustive lexicon for Sanskrit. Only knowledge of grammar can make one an adept in the language.

The ancient grammarians used a symbolic language for presenting the complex grammar of this classical language. There were as many as nine systems of grammar, each one named after its author. The nine systems of grammar are *Aindra, Cāndra, Kāśakṛtṣṇa, Kaumāra, Śākatāyana, Sārasvata, Āpiśala, Sākala* and *Pāṇinīya*. Of these, an exhastive work known as *Aṣṭādhyāyī* was written by Pāṇini (500 BC). He refers in his *sūtras* to ten Gammarians i.e., *Āpiśali, Gargya, Gālava, Bharadvāja, Śākaṭāyana, Śākala, Senaka, Sphoṭāyana*.

The modern scholors opine that they too are likely to have written similar works which are lost to us. Pāṇini *sūtras* are nearly 4000 in number which are arranged in eight chapters, hence these are known as the *Aṣṭādhyāyī*. There is a story that depicts lord Śiva as cosmic dancer, known as Naṭarāja. It is said that at the final crescendo of the cosmic dance of lord Naṭarāja, fourteen beats in qluick succession were heard from the percussion of his hand drum, these fourteen beats revealed fourteen aphorisms to Pāṇini and they became the foundation of Pāṇini's work on grammar. These fourteen aphorisms are known as Māheśvara *sūtras* and they contain forty three Sanskrit letters, organised in a particular order.

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The *Śaradrātrih* is the only grammatical work of Bellaṃkoṇḍa Rāmarāya Kavi. The title which means 'a night of the autumnal season' is very significant. The months *Aśvayuja* and *Kārtika* (roughly corresponding to October and November) make the *autumnal season*. The Moon will be very bright and pleasant to look at during the *autumnal season* after the expiry of the unpleasant rainy season. The (word) *Siddhānta Kaumudī* means this work is moon-light to the views of the grammarians and it enlightens the views clearly in an easy and happy way. Just as the moon-light dispels darkness and renders things visible, so also the *Siddhānta Kaumudī* removes ignorance, makes the views of the three sages (Pāṇini, Kātyāyana and Patañjali) clearer and easier. The *Kaumudī* (moon-light) is more pleasant and enjoyable in the nights of *autumnal season* i.e., *Śaradrātrih*; hence, the appropriateness of the title of the commentary. None of the names of the other commentaries, excepting the *Pūrnimā* by *Raṅganātha Yajva* of the seventeeth century A.D., is significant as BRK's *Śaradrātrih*.

Among the twenty five commentaries, the *Tattvabodhinī* by *Jñānendra Sarasvatī* of the sixteenth century and the *Bālamanoramā* of Vāsudeva Dīkṣita of the first part of the eighteenth century are very popular among the students of Sanskrit grammar. Of the above two, the *Bālamanoramā* is decidedly simpler, easier and elaborate from the stand point of a beginner; but the *Tattvabodhinī*, though brief, is highly scholarly and authoritative. BRK's *Śaradrātrih* is very simple and highly explanatory; at times, it is an improvement over the above two.

BRK has prefaced his commentary with eleven verses describing the grace of his teacher of grammar, the origin of the grammatical aphorisms, greatness of *Pāṇini*, *Patañjali*, *Bhaṭṭoji Dīkṣita* and his *Siddhānta Kaumudī* and the unfathomable nature of the *Tattvabodhinī* etc. As the *Tattvabodhinī* is a closed book, like an iron safe, to a backward student, BRK has written this commentary to make the study of the *Siddhānta Kaumudī* easy even to the backward students. He mentions the name of Rāma Śāstrī as his teacher of grammar. He expresses his humility and reverence for his *guru* by saying that the blemishes, if any, belong to him only and the merit of the work goes to his master alone. In writing this work, BRK states, that Lord Vāsudeva is the stimulator (director), *Lord Hayagrīva* is the explanator and he is merly a scribe.

Now let us examine the popular commentaries the *Tattvabodhinī*, *Bālamanoramā* and *Śaradrātrih* on a certain *sūtra* from the *Siddhānta Kaumudī* in order to show that the *Śaradrātrih* is easier, more explanatory and

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comprehensive than the other two. The *sūtra Cchāyā bāhulye*, (2-4-22) says "A *Tatpuruṣa* compound, ending with the word *cchāyā* 'shadow', is neuter in gender when the sense is that of profuseness of the thing indicated by the first term" eg. *ikṣucchāyām* (sugarcane shade). This *sūtra* enjoins invariable neuter when the word *cchāyā* has the sense of profuseness while the succeding *sūtra* i.e., *vibhāṣā senāsurācchāyāśālā-niśānām* (2-4-25) gives optional neuter. While the *Tattvabodhinī* and *Bālamanoramā* explain the meaning of the *sūtra* in four or five lines only, the *Śaradrātrih* explains it in detail in about twenty lines quoting and discussing different examples.

The *Tattvabodhinī* says. "The word *cchāyā*, when it means profuseness, is used at the end of the *Tatpuruṣa* - compound in the neuter gender. When the expectancy (*ākāṅkṣā*) 'of whose profuseness' arises, it is suggested here that it is the profuseness of *cchāyā* (shade) which is the substance of covering that is meant here. The covering should pertain only to the profuseness of the first word of the compound. Otherwise, in the example *kudyasya cchāyā kudyacchāyā* (the shadow of the wall), the word *cchāyā* is not neuter but is feminine as there is no sense of profuseness". *Bhaṭṭoji Dīkṣita* in his *vrtti* on this *sūtra* explains the example *ikṣucchāyānisadinyah* as *iksucchāyā* + *anisadinyah* and says the partcle *an*, meaning *samantāt* (on all sides), intervenes.

The *Bālamanoramā* too explains the *sūtra* very briefly in the same way as above. The *Śaradrātrih* elaborates the meaning of the *sūtra* as follows: The word *cchāyā* has several meanings and it is used here in the sense of 'shade'. It is for this reasion that by the word *bāhulye*, profuseness of the substance contained in the first word is suggested. As the shade is to be caused by a substance capable of covering, the first word of the compound here indicates it is a substance of covering. Hence, in the example, *ratnacchāyāvyatikara*, (intermingling of lustres of gems), the word *cchāyā* is used in the sense of *kānti* (lustre). As the gems are not a source of shadow, it cannot be said that the word should be in the neuter gender only according to the *sūtra* no.825 (2.4.22). Now one may argue "Though the lustres are many, they depend on the multiplicity of the gems which form the first term of the compound; hence, the clause in the *sūtra* 'profuseness of the thing indicated by the first term' applies here also. However, lustres arising out of several varieties of gems are many and differ from each other and are clearly visible as white, red and blue. As the lustres are plenty and their sources i.e., gems are plenty (profuse), the word *cchāyā* is to be used in the neuter". This argument of the opponent stands rebutted in the light of the above explanation. Because in our example, *ikṣucchāyām*, though the substance indicated by

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(contained in) the first term of the compound is profuse (several or many), the shades (*cchāyās*) are not many (profuse) as only one single layer of black shadow with density or thickness is seen. Density means absence of sunshine here and there in the middle of the spot. Therefore *bāhulyam* (profuseness or multiplicity) does not apply to the shade and it applies only to the first part of the term.

Thus from a comparison of the above explanations given by the three commentaries, it may be said that BRK's is an improvement over the other two in some respects. But in some places it closely follows the footsteps of the *Tattvabodhinī*. BRK uses traditional way of arguments, counter arguments and replies. He quotes from the *Mahābhāṣya*, the *Kāśikā*, the *Sabdendu-śekhara* and the *Tattvabodhinī*. He imitates the conversationalistic style of Patañjali. His style and language are decidedly simpler and easier than those of the other two commentaries. Even a mediocre student can easily understand the *Siddhānta Kaumudī* with this commentary. Scholarly discussions with high sounding technical words are mostly avoided and every difficult word is explained to the maximum extent possible by profusely quoting from lexicons and other allied works. Thus his service to the world of Sanskrit grammar is immeasurable. Though the date of this work is not recorded, it might have been written in 1901.

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Sri Aurobindo's Views on Universal Fraternity

Prof. S. Indira

There is one central theme in the history of human race that is universal solidarity. No individual is alone in the world, unless he feels it psychologically and it is a fact that there is an underlying unity in the whole universe. This unity never leaves us even if we want to separate ourselves to prove our self-identity. The entire history of humanity can be regarded as the struggle between human egoism which builds up divisions against unity. In this context I wish to present a paper on Sri Aurobindo's views on Universal Fraternity. The concept of Globalization evokes a noble sentiment of 'one earth' and one common mother earth. It reveals the dream of ideal humanity and universal fraternity. In the current phenomenon of globalization, there is a growing net work of competition in all fields that is spreading over the globe. It results in the asymmetrical relations that constitute the central forum of action and reaction. The global market forces are free to develop the hegemony of dominant and rich nations. Here there won't be any traces of consciousness relations, co-operation and also there is no unity. The contemporary globalization is the result of material circumstances in which the scientific discoveries made earth very small unit. The human intellect is mechanized. it pushes forward globalization through the mechanical means. The humanity will foresee the perils of future, unless the normative consciousness intervenes in a decisive way.

There are many factors that include in the present phenomenon of globalization. The triumph of science and technology is being applied in many services. The social, political, communism and industrial institutions have tended towards standardization, mechanization and even dehumanization in the probes of management, goverence and even in human relationships. There has been a grim battle between the ideas of capitalism, social and communism. Today they exist in disequilibrium state and tend towards privatization and capitalistic force. They favour the growth of multinationals and expansion of markets that promote multiplication of physical and vital wants, consumerism and motivation of economic security, competitive methods of enrichment and profit-making. And lastly, science and philosophy - the two great magnets that uplift the power of reason towards the greater heights of truth, beauty and goodness tended towards the denials that emerge from materialism. It results in the refusal to inquire about the claims of ethical and spiritual domains. The humanity is pulled downwards to the extent of confinement to the demands of physical and vital

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life. This kind of situation is persisting globally in the present day. In terms of civilization, the human kind is turning more and more decisive. It leads to a kind of barbarianism. In the present situation, science has reached to the stage of triumph of knowledge. Its application is misused in terms of terrorism and its allied forces. In the civilized world there is barbarianism, from within. The future generations have to be saved from the suffocations and also from the sufferings that afflict the inner spirit.

Human history can be perceived as a multi layered and complex struggle to harmonize the claims of the individual. It exists in terms of evolution of the human species and also on the laws. The relationships among the individuals are slowly built up. They lead to the achievement of reaching the higher goals. The study of natural laws reveals that, evolution is a continuous process and humanity is one of the crucial links in the process. It leads to the levels of progression and also to the development of mind. The evolutionary study of humanity has its origin from the Darwinian Theory. It has found developments in the writings of many philosophers. The most elaborate and comprehensive study is found in the contemporary period especially in the writings of Sri Aurobindo. They are The Synthesis of yoga, Human Cycle and The Ideal of Humanity. According to Aurobindo," man himself is a well thinking laboratory and with the conscious cooperation of nature, he will work as a superman. If evolution is the progressive manifestation by nature, then there will be overt realization of nature also. We can't bid her pause at a given stage of her evolution nor have we the right to condemn. If it be the true that spirit is involved in matter and the apparent Nature is secret God, then the manifestation of the divine in himself and the realization of God within and without is the highest and the most legitimate aim possible to man upon the earth".[1]

Sri Aurobindo considers evolution of human being as the conscious effort. It is confined to the unconscious progression of Nature. It is great adventure of consciousness, in which the operation of free will is a necessary component. He regards the present age of human history as a moment of acute crisis. There is always a struggle between the individual and the society. He analyzed the psychology of the power of maturation of self-finding and examines the psychology of Barbarianism, philistinism, ethical and aesthetic culture. He also observed that society arrives some kind of cohesion at different stages of development, starting from the symbolic age and later passing through the

[1] Sri Aurobindo; *The Life Divine*, American Edition, pp. 5-6.

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conventional thought and finally entering into the subjective age of self-awakening. The subjective age is marked by the reason. It revolts against all types of consciousness, customs and traditions. Sri Aurobindo perceives the possibility of true flowering of the inner spirit. It can harmonize the individual good and the social good, which leads to the world unity thereby the human beings of the entire globe live together with durable peace and progressive harmony as a one united family. In this context he suggested certain ideas that put forward explicitly during the French revolution. They are the ideals of liberty, equality and fraternity. He finds that these three ideals secured the purpose of motivating the great experiments, that mankind conducted during the period of rational age. This period was ushered by the Renaissance in Europe, the age through which humankind is presently passing through, and which has now reached a kind of an end and shows the possibility of opening the gates of a beginning of an new age. Sri Aurobindo calls this as the spiritual age. The inner freedom which is called spiritual can create perfect human order. It is greater than the rational enlightenment. It illumines the vital nature of man and exposes harmony. A deeper brotherhood, the unfound law of love is the perfect foundation. According to Aurobindo the present stage of human development can become a gate way for the arrival of a spiritual age in which the ideal of brotherhood can be practiced. However the transition from the curse of reason to the advent and progress of the spiritual age needed to be examined in a greater depth. Sri Aurobindo considers the present age of crisis as an evolutionary crisis in which the human will can make free choice, the concept of reason is exercising its role in lifting up humanity to crate a life of eternity, mutuality and harmony that are born out of a deeper and wider truth of our being. On one hand there is a force that is striving to assert the barbarianism within the civilized man. On the other hand the human reason can continue to spread into great dreams but never fulfilling them. There is another alternative in which the human being consents to rise to the higher levels. It is left to the individual's choice to choose and remain as the intermediary perfection like earlier animal kinds or he will rise to a higher level of evolution. The necessity to make the choice has created crisis. Sri Aurobindo describes the crisis as follows "present mankind is undergoing an evolutionary crisis which is concealed as the choice of its destiny; a stage has been reached in which the human mind has achieved an enormous development while in others it stands asserted and bewildered and can no longer find its way. A structure of external life has been raised up by man's ever-active mind and life-will, a structure of an unmanage-

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able hugeness and complexity for the service of his mental, vital, physical claims and urges, a complex political, social administrative, economic, cultural machinery, an organized collective means for his intellectual, aesthetic and material satisfaction. Man has created a system of civilization which has become too big for his limited mental capacity and understanding and his limited spiritual and moral capacity to utilize and manage, the too dangerous ego and its appetites.... A greater whole being, whole knowledge, whole power is needed to weld all into a greater unity of whole life".

Sri Aurobindo perceives certain phenomena of the modern world as a great sign of hope to overcome the crisis of humanity. They are internationalism and religion of humanity. These phenomena needed to be understood in respect of their inner implications. Internationalism opposes the truth and force of nationalism. This opposition can be fatal to be a harmonious transition to a new world of harmony. The creation of international world organization results in the possible unification of the human race. Sri Aurobindo foresees the development of a world state without exclusions on the principle of equality. He said that the spiritual ideal of the individual and the nation should emerge and vivify the world organization. He also revealed that the spirit of the individual and the spirit of the nation, the freedom of the individual and the freedom of the nation are to be respected and perfected. The emergence of religion of humanity leads to greater significance. Sri Aurobindo believed that the present intellectual form is not sufficient. He advocates the emergence of spiritual religion. He emphasizes that, there is a secret spirit, a divine reality in which we are one. Humanity is the highest representation in the world. According to Sri Aurobindo, the realization makes the individual's life complete. He points out the need of the discipline and the way by which each individual can be developed according to his integrality and in an embracing perfection. In the religion of humanity, the ideals of liberty equality and fraternity can be harmonized. According to Aurobindo, "Brother-hood is the real key to the triple gospel of the idea of humanity. Liberty and equality can be achieved by the power of brother hood. It is not a matter either of physical kinship or of vital association of intellectual agreement. When the soul claims freedom, it is the freedom of its self- development, when it claims equality, it is claiming that freedom is equal for all and recognition of the same soul, the same Godhead in all human beings. When it strives for brother hood, it is founds that equal freedom of self-development on a common aim, a common life, a unity of mind and also the feeling of inner spiritual unity. The concepts of freedom, equality and unity are the eternal attributes of the soul and spirit. The

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recognition of his truth leads to the awakening of the soul in man. It is the attempt to get him to live from his soul and not from his ego. It is the inner meaning of religion. In spite of the difficulties and critical trials, he underlines the need of understanding the inevitability of the spiritual solution. He believed that, if this is not possible, then there is no solution and no way for the human kind. A decisive turn towards the spiritual ideal is the beginning of ascent. No doubt, the world is mutable, uncertainties and dangers can't be avoided.

Conclusion - Sri Aurobindo gives the vision of the world union. It ensures freedom and perfection of the individual and nation. The ideal of humanity is an accomplished fact and its prevention is not possible. It will be based on the intellectual and moral capacity of humanity to carry out it evidently. Above all one thing is needed — concentrated effort and firm will power can sustain a global and united human family. It is a fact that wisdom can't become mechanical and can't translate itself into any artificial agency. If the perils of globalization are to be avoided, efforts have to be made bring great change in the heart of the human race. The truth behind globalization is the ideal of unity of human race. To make these things into operation, there is a need to understand the study the issues involved. A fresh global consciousness should be the ideal one. The concrete manifestation of unity of human race is needed. This ideal makes its way to the front of our consciousness because it has to be actualized in the present moment.

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राजचूडामणिदीक्षितस्य काव्यदर्पणः

Dr. S. Lakshminarasimham

राजचूडामणेर्भक्तं राजचूडामणिं कविम्। प्रासविन्यासविजितकविचूडामणिं नुमः॥

प्रथमतः कोऽयं राजचूडाणिः, किं देशीयः, तस्य वंशः कः, कस्मिन् काले अयमासीदित्यादि सामान्यविषयाः अवश्यं ज्ञातव्याः। अतः ग्रन्थपरिचयात् प्राक् ग्रन्थकर्तुः राजचूडाणिदीक्षितस्य परिचयं कृत्वा काव्यदर्पणपरिचयं करोमि। राजचूडामणिदीक्षितेन विरचितस्य काव्यदर्पणस्य भारतदेशे विविधग्रन्थालयेषु उपलभ्यमानाः हस्तलेखाः चत्वारिशदधिकाः वर्तन्ते।

राजचूडामणिदीक्षितस्य परिचयः - षोडशसप्तदशशताब्द्योः भारतदेशे प्रसिद्धाश्च कवयः, शास्त्रग्रन्थप्रणेतारः, शास्त्रग्रन्थानां व्याख्यातारः व्यराजन्त इति प्रसिद्धमेव। स समयः संस्कृतप्रचारस्य स्वर्णयुगमभूत्। व्याकरणशास्त्रे भट्टोजिदीक्षितः, हरिदीक्षितः, नागेशभट्टादयः, विशिष्य अलङ्कारशास्त्रे बहवः दाक्षिणात्याः अस्मिन्नेव समये व्यलसन्, तेषु अप्पय्यदीक्षितः, श्रीनिवासदीक्षितः, जगन्नाथ-पण्डितराजः, राजचूडामणिदीक्षितः इत्यादयः प्रसिद्धाः।

विश्वविश्रुतवैदुष्यः, दक्षिणदेशाभिजनः, षड्दर्शनपारदृश्वा, षड्भाषासार्वभौमः, साग्निचित् विश्वजिदति-रात्रयाजी, अलङ्कारचूडाणिकाव्यदर्पणाद्यलङ्कारग्रन्थानां प्रणेता, वापीकूपतटाकाग्रहारप्रतिष्ठापकः, विश्वामित्रगोत्रसम्भवः अयं राजचूडामणिदीक्षितः, दक्षिणदेशमण्डनस्य दिग्दिगन्तरेषु विहितविविधा-वैदिकमतखण्डनस्य मूर्तीभूतशङ्करभगवत्पादस्य सर्वतन्त्रस्वतन्त्रस्य अप्पयदीक्षितस्य श्यालः।

महाकवेः अस्य पितामहः लक्ष्मीभवस्वामिभट्टः, अद्वैतचिन्तामणेः कर्ता, विख्यातः इति विज्ञायते। पिता तु तुण्डीरमण्डलमण्डनायमानस्य सूरसमुद्राभिधानस्य अग्रहारस्य मण्डनः, तरुणाग्निहोत्री, सर्वजनपरिज्ञातः, शतावधानी, अभिनवभवभूतिः, विश्वकविकुलविख्यातकीर्तिः, सर्वतन्त्रस्वतन्त्रः, सूरप्पनायकदत्तदिवादन्तिद्योतिप्रदीपाङ्कः रत्नखेट श्रीनिवासदीक्षितः। यमधिकृत्येदं प्रशंसापद्यमपि श्रूयते-

विपश्चितामपश्चिमे विवादकेलिनिश्चले
सपत्नजित्ययत्नमेव रत्नखेटदीक्षिते।

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बृहस्पतिः क्व जल्पति प्रसर्पति क्व सर्पराड्

असम्मुखश्च षण्मुखः चतुर्मुखस्तु दुर्मुखः॥ इति।

तस्य रत्नखेट श्रीनिवासदीक्षितस्य त्रयः पुत्राः – केशवदीक्षितः, अर्धनारीश्वरदीक्षितः, श्रीराजचूडामणिदीक्षितश्चेति। राजचूडामणिदीक्षितस्य शैशवे एव वयसि मातापितरौ दिवं गतौ। अतः ज्येष्ठः अर्धनारीश्वरदीक्षितः कनिष्टस्य राजचूडामणिदीक्षितस्य अध्यापको भूत्वा सर्वाणि शास्त्राणि दर्शनानि च बोधितवान्। प्रमाणं चेदमुपस्थाप्यते – श्रीराजचूडामणिदीक्षितः स्वरचितेषु सर्वेष्वपि ग्रन्थेषु अर्धनारीश्वरमेव प्रस्तौति मुक्तकण्ठं ग्रन्थोपसंहारवाक्येषु – श्रीदन्तिद्योतिदिवाप्रदीपाङ्कविश्वामित्रवंशमुक्ताफललक्ष्मीभवस्वामिभट्टसुकृतपरिपाकाद्वैतविद्याचार्यसत्यमङ्गलरत्नखेटश्रीनिवासदीक्षिततनयस्य कामाक्षीगर्भसम्भवस्य श्रीमदर्धनारीश्वरदीक्षितगुरुचरणसहजाता लब्धविद्यावैशद्यस्य राजचूडामणिदीक्षितस्य कृतिषु काव्यदर्पणे प्रथमोल्लासः इति। एवं प्रकृत्या पितृकल्पोऽयं राजचूडामणिः शाणोल्लीढो मणिरिव भ्रात्रा अर्धनारीश्वरदीक्षितेन संस्कृतः व्यराजत।

श्रूयते किल कवेः अस्य पिता श्रीकामाक्षीचरणपरिचरणलब्धवाग्वैभवः पण्डितान् इतरानिव अप्पय्यदीक्षितं वादप्रतिवादे विजेतुमैच्छत्। तुण्डीरमण्डलभुवः काञ्चीं प्राप्तः सः स्वेष्टदेवतां कामाक्षीं प्रार्थयामास – अम्ब जिगीषुरहं अप्पय्यदीक्षितम्, तथा अनुगृहाण यथा अयं अप्पय्यदीक्षितः मम पुरतो नतमस्तको भवेत् इति। प्रत्यक्षीभूता कामाक्षी स्मितपूर्वं जगाद – भक्ताग्रेसर, श्रीनिवास, तव अभीष्टं साधयितुमिच्छाम्येव। परन्तु अयमप्पयदीक्षितोऽपि मम आर्यपुत्रस्य परमेश्वरस्य भक्ताग्रणीः, सः कथं विजितो भवेत्। द्वावपि नेत्रभूतौ मम। उपायमेकं ब्रवीमि। तव सुतां मङ्गलां तस्मै अप्पय्यदीक्षिताय देहि। जामातृभावं प्रपन्नः तव चरणयोः पतिष्यत्येव इति। तथैव इति श्रीनिवासदीक्षितः स्वदुहितरं मङ्गलां अप्पय्यदीक्षिताय दत्तवान्। जामातृभावं प्रपन्नः अप्पयदीक्षितः श्रीनिवासदीक्षितस्य पादयोः प्रणनाम। श्रीनिवासदीक्षितोऽपि तावता आत्मानं कृतकृत्यं मन्वानः सन्तुष्टः इति।

अप्पय्यदीक्षित इव अयमपि राजचूडामणिः परमशाम्भवः अभवत्, अद्वैतविद्यायां निरवधिकं पाण्डित्यमुवाह, सर्वतन्त्रेष्वपि अप्रतिभटं स्वातन्त्र्यं लेभे, किं बहुना कवितावनितामपि प्रासप्रहारेण विनिर्जित्य कविकुलचूडामणिः विरजाज।

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राजचूडामणिदीक्षितस्य कालः - तुण्डीरमण्डले तञ्जापुरमण्डले च नायकसंज्ञकाः राजानः राज्यपरिपालनमकुर्वन्। इमे मण्डले विनाशोन्मुखस्य विजयनगरसाम्राज्यस्य नियन्त्रणे आस्ताम्। अथापि व्यवहारे इमे नायकाः स्वतन्त्राः आसन्। विजयनगरसाम्राज्यस्य पतनानन्तरम् एते नायकाः दक्षिणापथे राज्यपरिपालनं चक्रुः। राजचूडामणिदीक्षितेन आनन्दराघवं रघुनाथनायकस्य आस्थाने लिखितमिति तदीयप्रस्तावनातः अवगम्यते। किं च रघुनाथनायकस्य समग्रं चरितं रघुनाथभूपविजयम् इति नाम्ना काव्यं प्रणीतम्। रघुनाथनायकस्य कालः षोडशशताब्द्याः अन्तिमभागः सप्तदशशताब्द्याः पूर्वार्धः इति निर्णीतः। अतः राजचूडामणिदीक्षितस्य कालः अपि स एव इति निर्णीयते।

राजचूडामणिदीक्षितस्य वैदुष्यम् – श्रीराजचूडामणिदीक्षितः बाल्यादेव महान् पण्डितः। बालकविरिति प्रस्तुतश्च। अयं महापण्डितः बहुमुखप्रज्ञाशाली। एतदस्य कृतीनां नामभिरेव ज्ञायते। तासु कृतिषु वेदव्याख्यानरूपाः, उपनिषद्व्याख्यानात्मकाः ग्रन्थाः तस्य वैदिकवेदान्तपरिज्ञानं द्योतयन्ति। तन्त्रशास्त्रग्रन्थाः तान्त्रिकशास्त्रवैदुष्यं द्योतयन्ति। केचन प्रायश्चित्तग्रन्थाः तस्य कर्मकाण्डे अधिकारम्, आदरं च दर्शयन्ति। न्यायमीमांसासम्बन्धिनः ग्रन्थाः तत्तच्छास्त्रवैदुष्यं प्रकटयन्ति। भाणनाटकग्रन्थाः रूपकरचनाचातुर्यं, गद्यपद्यग्रन्थाः तस्य सव्यसाचित्वं निरूपयन्ति। वृत्तग्रन्थाः छन्दश्शास्त्रवैदुष्यं द्योतयन्ति। त्र्यर्थिकाव्यानि भाषापटुत्वं रचनाप्रौढिं निरूपयन्ति। श्रृङ्गारादिग्रन्थाः विषयवैविध्यनिरूपण-सामर्थ्यं विभिन्नविषयेषु तस्य सामर्थ्यं पाण्डित्यं च प्रकटयन्ति। अयं प्रतिभावान्, व्युत्पन्नः, बहुविषयवेत्ता उत्तमप्रबन्धकर्ता चेति ज्ञायते। कूलङ्कषचर्चा अस्य स्वभावशैलीं सूचयति। कविपण्डितः, पण्डितकविश्चायं राजचूडामणिः रसज्ञान् पण्डितांश्च स्ववैदुष्येण समं मोदयति। एतदत्र काव्यदर्पणपरिशीलनेनैव ज्ञायते।

राजचूडामणिदीक्षितस्य कृतयः - राजचूडामणिदीक्षितेन विंशत्यधिकाः ग्रन्थाः प्रणीताः। ते अत्र अकारादिक्रमेण निर्दिश्यन्ते। 1. अलङ्कारचूडामणिः, 2. आनन्दराघवम्, 3. उपनिषदां व्याख्या, 4. कंस-वधः, 5. कमलिनीकलहंसः, 6. काव्यदर्पणः, 7. चित्रमञ्जरी, 8.तन्त्रशिखामणिः, 9. न्यायचूडामणिः, 10. न्यायमुक्तावलिः, 11. प्रायश्चित्तप्रदीपिका, 12.भारतचम्पूः, 13. मणिदर्पणः, 14. यजुर्वेदव्याख्या, 15. रघुनाथभूपविजयम्, 16.रत्नखेटविजयम्, 17. राघवकृष्णपाण्डवीयम्, 18. रामकथा, 19. रामायण-चम्पूकाव्यस्य पूरणम्, 20. रुक्मिणीपरिणयम्, 21. वृत्ततारावली, 22. शङ्कराभ्युदयम्, 23. शास्त्र-

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दीपिकायाः व्याख्या, 24. श्रृङ्गारसर्वस्वम्,

राजचूडामणिदीक्षितः स्वयमेव काव्यदर्पणस्य अन्ते इमान् ग्रन्थान् प्रकटितवान्। यथा -

अधीत्य सकलं शास्त्रमग्रजादीश्वरेष्टिनः। विदुषां प्रीतये येन व्याकृता शास्त्रदीपिका॥

यत्नं विनैव विहितो येन तन्त्रशिखामणिः। नव्या सङ्कर्षकाण्डस्य न्यायमुक्तावली तथा॥

व्याकृता याजुषी शाखा तथोपनिषदोऽखिलाः। प्रणीता चाग्निहोत्रादेः प्रायश्चित्तप्रदीपिका॥

न्यायचूडामणिर्नाम न्यायजालोपबृंहिता। रुचिदत्तस्य च व्याख्या रुचिरा येन निर्मिता॥

मणिदर्पणनामानं महितं वाङ्मुखं मणेः। येन श्रृङ्गारसर्वस्वनामा भाणोऽप्यभण्यत॥

यश्चैकाह्ना भोजचम्पोः युद्धकाण्डमपूरयत्। येन भारतचम्पूश्च वृत्ततारावली तथा॥

विहिते शङ्कराचार्यतारावल्यास्सहोदरे। सर्वतन्त्रस्वतन्त्रस्य श्रीनिवासमखीशितुः॥

कर्तुर्विश्वजितो येन तातस्य यमिता कथा। रघुवीरस्य कृष्णस्य पाण्डवानां च याः कथाः॥

प्रत्यक्षरश्लेषमयैः पद्यैः हृद्यैः अवर्णयत्। यमिता मञ्जुभाषिण्या येन सीतापतेः कथा॥

शङ्कराभ्युदयाभिख्यं काव्यं येनैव निर्मितम्। काव्यं कंसवधं रुक्मिण्युद्वाहमपि यो व्यधात्॥

येनोदिता कमलिनीकलहंसाख्यनाटिका। आनन्दराघवं नाम नाटकं च प्रपञ्चितम्॥

येन व्यतान्यलङ्कारचूडामण्यभिधाकृतिः। अथ वृत्तिविवेकेन विचित्रा चित्रमञ्जरी॥

तेन व्यतानि श्रीराजचूडामणिमखीन्दुना। काव्यदर्पणनामासौ प्रबन्धो विदुषां मुदे॥ इति।

एतेषु विंशत्यधिकेषु ग्रन्थेषु पञ्चषाः ग्रन्थाः एव प्रकाशिताः। तेऽपि इदानीमुपलभ्यन्ते वा न वा इत्यत्र संशयः।

काव्यदर्पणपरिचयः - पुरा संक्षेपपक्षपातिनः महर्षयः शास्त्राणि सर्वाण्यपि सूत्ररूपतयैव प्राणैषुः। तदा तत्सूत्रमात्रसाहाय्येनैव अतिविस्तृतोऽपि शास्त्रविषयः बुद्ध्या धार्यमाणः आसीत्। किं तु गच्छता कालेन सूत्रमात्रात् शास्त्रविषयं ग्रहीतुम् अशक्तानां कृते भाष्यवार्तिकादिव्याख्यान-ग्रन्थाः आवश्यकाः समभवन्। ततोऽपि विषयं ग्रहीतुम् असमर्थानां कृते अनेके व्याख्यानग्रन्थाः टीकाटिप्पणीप्रभृतयः प्रादुर्भूताः। एवं संक्षिप्तस्य अर्थगरीयसः ग्रन्थस्य विवरणायैव व्याख्याः प्रदुर्भूताः।

अप्रतिपत्तिः विप्रतिपत्तिः अन्यथाप्रतिपत्तिः वा व्याख्याबीजम् इत्यभियुक्तैः उच्यते। मूलग्रन्थः यदि

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बोधाननुकूलः, यदि वा सन्देहास्पदः, यदि वा अन्यथा बोधजनकः भवति, यदि मूलग्रन्थप्रतिपाद्यं सम्यक् ग्रहीतुं पाठका न पारयन्ति, तदा मूलग्रन्थे कृतभूरिपरिश्रमैः विशेषप्रतिपत्तये च व्याख्यानानि विरच्यन्ते। यः अनेकविषयपरिज्ञानवान् भवति, स एव व्याख्याननिर्माणाय प्रभवति।

प्रकृते काव्यदर्पणोऽयम् अपरवाग्देवतावतारेण मम्मटभट्टविरचितेन काव्यप्रकाशेन साम्यं भजते। ग्रन्थस्य विभागानाम् उल्लास नाम करणेनैव न, उल्लासगतविषयानुसरणेन, कारिकानिर्माणानुकरणेन च साम्यं वर्तते। अध्येतॄणाम् अयं संशयः उदेष्यति, किमयं काव्यदर्पणः काव्यप्रकाशस्य व्याख्यानरूपो वा स्वतन्त्रग्रन्थो वा इति। सत्स्वपि बहुषु अलङ्कारग्रन्थेषु न कुत्रचिदपि उभयोः ग्रन्थयोः ईदृशं साम्यं दृश्यते, यादृशं काव्यप्रकाश-काव्यदर्पणयोः दृश्यते। ग्रन्थारम्भे इष्टदेवताप्रार्थनात्मके मङ्गलश्लोके प्रतिपादितविषयः उभयोः ग्रन्थयोः प्रायशः अभिन्नः। श्लोकस्थपदान्यपि प्रायशः समानान्येव।

काव्यप्रकाशे मङ्गलश्लोकः -- नियतिकृतनियमरहितां ह्लादैकमयीमनन्यपरतन्त्राम्।
नवरसरुचिरां निर्मितिमादधती भारती कवेर्जयति॥

काव्यदर्पणे मङ्गलश्लोकः --- नियत्यनियतां ह्लादमयीं नवरसोज्ज्वलाम्।
कृतिं स्वतन्त्रां कुर्वाणा कवेर्जयति भारती॥

मम्मटभट्टेन काव्यप्रकाशे तत्तदुल्लासेषु ये ये विषयाः प्रतिपादिताः, तेनैव क्रमेण तत्तदुल्लासेषु ते ते विषयाः काव्यदर्पणकृता प्रतिपादिताः। तद्यथा –

प्रथमे उल्लासे उभयत्रापि काव्यप्रयोजन-काव्यकारण-काव्यलक्षणकाव्यभेदादिविषयाः निरूपिताः।

द्वितीये उल्लासे शक्तः लक्षकः व्यञ्जकश्चेति शब्दः त्रिविधः इति, शक्यलक्ष्यव्यङ्ग्यभेदेन अर्थोऽपि त्रिविधः इति, अभिधा लक्षणा व्यञ्जनारूपाः शब्दव्यापाराः, अभिधा-मूलव्यञ्जना, लक्षणामूलव्यञ्जनादयः निरूपिताः।

तृतीयोल्लासे वक्तृबोद्धव्यकाक्वादीन् निरूप्य अर्थस्य व्यञ्जकत्वं प्रतिपादितम् उभयत्र। एवं सर्वेषु उल्लासेषु काव्यप्रकाशे इव सर्वे विषयाः काव्यदर्पणेऽपि प्रतिपादिताः। अयं काव्यप्रकाशीयवृत्तिवाक्यस्य तात्पर्यं किञ्चिदपि न जहाति। वृत्तिवाक्यं मनसि निधाय तस्य तात्पर्यं महता ग्रन्थेन स्वीयवाग्वैभवेन प्रतिपादयति। अतः अध्येतॄणां काव्यदर्पणाध्ययनसमये काव्यप्रकाशस्य व्याख्यानवदाभाति। इदानिं एकं

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उदाहरणं कथयामि - काव्यप्रकाशकारः **तददोषौ शब्दार्थौ सगुणौ अनलङ्कृती पुनः क्वापि** इति काव्यलक्षणमुक्त्वा क्वापि इति पदं व्याचक्षाणः क्वचित् स्फुटालङ्कार-विरहेऽपि न काव्यत्वहानिः इत्युक्त्वा यः कौमारहरः स एव हि वरः इत्यादिश्लोकमुदाहृत्य अत्र स्फुटो न कश्चिदलङ्कारः रसस्य च प्राधान्यात् नालङ्कारता इति वृत्तिं कृतवान्।

तत्रैव काव्यदर्पणकारः - यः कौमारहरः इत्यत्र न कश्चिदलङ्कारः प्रतीयते। प्रकृते च उत्कण्ठाव्यङ्ग्यः विप्रलम्भात्मकः श्रृङ्गाररसः प्रधानभूत एव इति न कश्चिद् अलङ्कारः। यद्यपि अत्र न स्फुटः अलङ्कारः, तथापि अस्फुटः अस्त्येव। तथा हि – अत्र हि अतिसुन्दरवरादिप्रदर्शनेन उत्कण्ठाकारणप्रतिषेधः गम्यते। तथापि उत्कण्ठाप्रतिपादनेन कारणं विना कार्योत्पत्तिरूपः विभावनालङ्कारः अस्त्येव इति, अयं न स्फुटः, यतः अत्र उत्कणठाकारणस्य अतिसुन्दरवराद्यभावस्य अभावः अतिसुन्दरवराद्यभावाभावत्वेन न प्रतिपाद्यते इत्येवम्, अत्र विभावनालङ्कारं समर्थयितुं बहु आक्षेपादिकं कुर्वन् विस्तृतं व्याख्यानं कृतवान्।

काव्यप्रकाशे यस्मिन् संदर्भे ये ये श्लोकाः उदाहृताः, काव्यदर्पणकारः तेषां श्लोकानां विस्तृतं व्याख्यानं कृतवान्। परन्तु स च श्लोकः काव्यदर्पणस्थकारिकाणां व्याख्यानकाले एव राजचूडामणिः स्वीकरोति। कुत्रचित् काव्यप्रकाशतः काव्यदर्पणे वैषम्यमपि दृश्यते। काव्यप्रकाशकारः तत्तद्विषयाणां लक्षणादिकं कारिकारूपेण निर्माय अन्येभ्यः ग्रन्थेभ्यः उदाहरणानि दत्तवान्। काव्यदर्पणकारस्तु लक्षणं लक्ष्यमपि चन्द्रालोकवत् कारिकायामेव निबध्नाति। काव्यप्रकाशकृता अस्पृष्टाः अपि विषयाः अनेके काव्यदर्पणकृता स्वग्रन्थे निबद्धाः। तद्यथा – काव्यप्रकाशे अभिधाभेदाः न प्रतिपादिताः, काव्यदर्पणे तु प्रतिपादिताः। काव्यप्रकाशे चतुर्थोल्लासे रत्यादिस्थायिभावाः, निर्वेदादिसञ्चारिभावाश्च केवलं नामतो निर्दिष्टाः। काव्यदर्पणे तु स्थायिभावानां सञ्चारिभावानां च लक्षणानि उदाहरणानि च प्रदर्शितानि। सात्त्विकभावाः, श्रृङ्गारावस्थाः काव्यदर्पणे सोदाहरणलक्षणप्रदर्शनपुरस्सरं निर्दिष्टाः।

काव्यदर्पणस्य विषयविचारणशैली अतिगभीरा। एतादृशगभीरार्थप्रतिपिपादयिषयैव काव्यदर्पणाख्यस्वतन्त्रग्रन्थप्रणयने ग्रन्थकर्तुः प्रवृत्तिः जाता इति सम्भाव्यते। काव्यदर्पणस्य साकल्यपरिशीलनेन त्रयो विषयाः निर्धारयितुं शक्यन्ते। तत्र –

प्रथमः – काव्यप्रकाशीयं विषयजातं सर्वमपि काव्यदर्पणे लभ्यते।

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द्वितीयः – काव्यप्रकाशे अनुक्तानां विषयाणां लक्ष्यलक्षणानि काव्यदर्पणे दृश्यन्ते।

तृतीयः – काव्यप्रकाशे अस्पृष्टाः बहवः विषयाः अत्र विचारिताः।

एवमयं ग्रन्थकारः काव्यप्रकाशीयविषयजातस्य सर्वस्य ग्रहणेन स्वीयग्रन्थेन काव्यप्रकाशं गतार्थयितुं, काव्यप्रकाशीयवृत्तिग्रन्थस्य विपुलविवरणप्रदानेन काव्यप्रकाशं सुबोधं कर्तुं, काव्यप्रकाशे अनुक्तानां लक्ष्यलक्षणानां प्रदर्शनेन गम्भीरविचारणेन च काव्यप्रकाशमतिलङ्घितुं स्वीयकृतेः स्वतन्त्र-ग्रन्थत्वं सम्पादयितुं च विशिष्टं प्रयत्नं कृतवानिति सम्भावयितुं शक्यते। ईदृशः ग्रन्थः अवश्यं सकलविद्वज्जनकर-कमलालङ्कारो यथा भविष्यति तथा यतनीयमिति सप्रश्रयं निवेदयामि।

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काव्यप्रकाशरित्या-तात्पर्यवृत्तिविचारः

Dr. Deviprasad Mishra

तात्पर्यवृत्तिविषये काव्यप्रकाशे साक्षात्कथनस्य अभावः - काव्यप्रकाशे तात्पर्यवृत्तिनिर्वचनं वा साक्षात् तत्पदप्रयोगो वा न कृतः। किन्तु वाच्य-लक्ष्य-व्यङ्ग्य-भेदेन अर्थानां त्रैविध्यमुक्त्वा तात्पर्यार्थोऽपि केषुचित्[1] इति सूत्रेण पूर्वोक्तत्रिविधार्थभिन्नः तात्पर्यार्थनामकः चतुर्थः अर्थः केषांचित् मते अस्ति इति सूचितम्। तस्य सूत्रस्य वृत्तौ काव्यप्रकाशकृतैव आकाङ्क्षा-योग्यता-सन्निधिवशात् वक्ष्यमाणस्वरूपाणां पदार्थानां वाच्य-लक्ष्य-व्यङ्ग्यरूपाणामर्थानां समन्वये तात्पर्यार्थो विशेषवपुः अपदार्थोऽपि वाक्यार्थः समुल्लसति इति अभिहितान्वयवादिनां मतम्। वाच्य एव वाक्यार्थः इति अन्विताभिधानवादिनः मतम् इति व्याख्यातम्।[2] सूत्रस्थस्य केषुचित्' इति पदस्य प्रदीपकृता न्यायादिनयेषु इत्यर्थः दत्तः।[3] तद्व्याख्याने उद्योते नागेशभट्टेन `न्यायादीति'इति प्रतीकमादाय आदिशब्देन भाट्टमीमासकाः इति व्याख्यातम्।[4] प्रदीपस्यैव अन्यव्याख्याने वैद्यनाथमहोदयेन `न्यायादीति' इति प्रतीकमादाय `आदिना वैशेषिक-भाट्टनयसंग्रहः' इति व्याख्यातम्।[5] `वाच्य एव वाक्यार्थः इत्यन्विताभिधानवादिनः' इत्येतद्व्याख्यानावसरे तु `प्राभाकराः मीमासैकदेशिनः' इति व्याख्यातम्।

एतत्परिशीलनेन ज्ञायते वाक्यार्थस्यैव तात्पर्यार्थः इति नामान्तरम् इति `तात्पर्यार्थः' इति व्यवहारः न्यायवैशेषिकभाट्टमीमांसकमते अस्ति प्राभाकरमीमांसकमते तात्पर्यार्थः वाच्यार्थत्वेन स्वीकृतः इति च। एवमेव तात्पर्यार्थमङ्गीकुर्वतां मते तदर्थबोधोपयोगितया तात्पर्यवृत्तिः अस्तीति भावना स्यात् मम्मटेन इति च ऊह्यते।

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[1] काव्यप्रकाशः-द्वितीयोल्लासः - सूत्र 7

[2] Ibid - 7 वृत्ति

[3] Ibid - 7 वृत्ति व्याख्या

[4] Ibid - 7 वृत्ति व्याख्या प्रदीप

[5] Ibid - 7 वृत्ति व्याख्या प्रदीप प्रभा

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साहित्यदर्पणरीत्या तात्पर्यवृत्तिलक्षणम् - साहित्यदर्पणे तु 'तात्पर्याख्यां वृत्तिमाहुः पदार्थान्वय-बोधने। तात्पर्यार्थं तदर्थं च वाक्यं तद्बोधकं परे'। इति कारिकया 'अभिधायाः लक्षणायाः च एकैकपदार्थ-बोधनविरामात् वाक्यार्थरूपस्य पदार्थान्वयस्य बोधिका तात्पर्यं नाम वृत्तिः। तदर्थश्च तात्पर्यार्थः। तद्बोधकं च वाक्यम् इति अभिहितान्वयवादिनां मतम्' इत्युक्तम्।[1] एतदनुसारेण 'तात्पर्यनामिका वृत्तिः काचिदस्ति वाक्यघटकपदैः अभिधा-लक्षणा-गौणीभिः वृत्तिभिः स्वस्वपदार्थबोधनानन्तरं पदार्थानां सर्वेषां परस्पर-संसर्गबोधिका वृत्तिः तात्पर्यवृत्तिरेव सा च अभिधादिवत् न पदवृत्तिः किन्तु वाक्यवृत्तिः इति एषा च वृत्तिः अभिहितान्वयवादिभिः न्याय-वैशेषिक-भाट्टमीमांसकैः अङ्गीकृता' इति च ज्ञायते। तथा च `पदार्थसंसर्ग-बोधिका वाक्यगता वृत्तिः तात्पर्यवृत्तिः' इति तात्पर्यवृत्तेः लक्षणं फलति। तात्पर्यवृत्तेः वाक्यवृत्तित्वात् तात्पर्यार्थस्य वाक्यार्थरूपत्वाच्च तात्पर्यज्ञानाय वाक्यज्ञानमप्यपेक्षितम्। अतः पूर्वं वाक्यलक्षणं परिशील्यते।

तात्पर्यवृत्त्याश्रयस्य वाक्यस्य लक्षणम् - `वाक्यं स्यात् योग्यताकाङ्क्षासत्तियुक्तः पदोच्चयः' इति कारिकाभागेन योग्यता-आकाङ्क्षा-आसत्तियुक्तः पदोच्चयः पदसमूहः वाक्यम् इति विश्वनाथेन उक्तम्। अत्र लक्ष्मीव्याख्याने समूहशब्दः अनेका एकभिन्नार्थकः। तेन `घटो वर्तते' इत्यत्र पदद्वयसत्त्वेऽपि न वाक्यत्वस्य भङ्गः। तथा च योग्यताकाङ्क्षासत्तिमत्त्वे सति अनेकपदत्वं वाक्यत्वम् इति वाक्यलक्षणं पर्यवसितम् इति उक्तम्।[2] `देवदत्तः दण्डेन गाम् आनयति' इत्यादीनि वाक्यानि अत्र उदाहरणानि। अत्र योग्यता-आकाङ्क्षा-आसत्तिमत्पदसमूहः अस्ति। अतः वाक्यलक्षणसमन्वयः। वाक्यलक्षणस्य सम्यग्बोधार्थं तद्घटकाः योग्यता-आकाङ्क्षा-आसत्तयः अपि अत्र विव्रियन्ते।

योग्यता - `पदार्थानां परस्परसंबन्धे बाधाभावः योग्यता' इति विश्वनाथेन उक्तम्।[3] `पयसा वृक्षान् सिञ्चति' इति वाक्ये पयस्-वृक्ष-सिञ्च्-इत्यादिपदैः अभिधावृत्त्या स्वस्वार्थाः बोध्यन्ते। ततः सेचने पयसः करणत्वेन वृक्षाणां कर्मत्वेन एवमन्येषां स्वस्वयोग्यतानुसारेण अन्वये प्रत्यक्षादिप्रमाणान्तरकृतः विरोधः

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[1] साहित्यदर्पणः – द्वितीयपरिच्छेदः - कारिका. 20 वृत्तिश्च

[2] Ibid. 1ab लक्ष्मीव्याख्या

[3] Ibid.. 1ab वृत्ति

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नास्ति। एवं `देवदत्तः दण्डेन गामानयति' इति वाक्येऽपि अन्वये विरोधो नास्ति। अयमेव बाधाभावः इत्युच्यते। एतादृशयोग्यतासत्त्वे वाक्यं प्रमाणं भवति। अन्यथा अप्रमाणं भवति। यथा वह्निना सिञ्चति इत्यादि। अत्र वह्नेः घनद्रव्यस्य द्रवद्रव्यकरणकसेचनक्रियायां करणतया अन्वयो न संभवति। अतः इदं वाक्यं योग्यतारहितमिति बाधितमिति। अत एव अप्रमाणम् इति च उच्यते।

आकाङ्क्षा - आकाङ्क्षा प्रतीतिपर्यवसानविरहः स च श्रोतुः जिज्ञासारूपः' इत्युक्तं विश्वनाथेन।[1] प्रतीतेः पदजन्यपदार्थोपस्थितेः पदोपस्थितार्थानामिति यावत् पर्यवसानस्य अन्वयबोधजनकत्वेच्छाविच्छेदस्य विरहः अभावः आकाङ्क्षा इत्युच्यते। अर्थात् `देवदत्तः दण्डेन गामानयति' इति वाक्ये तत्तत्पदेभ्यः ते ते अर्थाः वृत्त्या उपस्थिताः भवन्ति तेषां स्वान्वयिपदार्थान्तरे आकाङ्क्षा भवति। यथा प्रकृत-वाक्ये देवदत्त-दण्ड-गोपदार्थानां कर्तृ-करण-कर्मकारकाणां क्रियासाधनानाम् `अस्माभिः साध्या क्रिया का' इति साध्यानयन-क्रियाकाङ्क्षा भवति। एवं साध्यायाः आनयनक्रियायाः स्वसाधनेषु कर्त्रादिषु देवदत्तादि-पदार्थेषु विषये `मम साधनानि कानि' इति आकाङ्क्षा भवति। यावत् तेषां पदार्थानामन्वयो न भवति तावत् तेषामाकाङ्क्षा शान्ता न भवति। अन्वये कृते तु शान्ता भवति। एवमुपस्थितार्थानाम् अन्वय-बोधपर्यन्तम् अन्वयबोध-जनकत्वेच्छाविच्छेदो न भवति। अयमेव प्रतीतिपर्यवसानविरहः। यत्र वाक्ये पदानामेतादृशाकाङ्क्षा भवति तद्वाक्यमेव प्रमाणम्। अन्यत्तु अप्रमाणम्। यथा `गौः अश्वः पुरुषः हस्ती' इत्यादि-परस्परसंबन्धरहितार्थबोधकपदसमूहस्य परस्पराकाङ्क्षाभावात् तत्समूहरूपं वाक्यम् अप्रमाणम्।

एषा आकाङ्क्षा पदार्थेषु भवति `अयमर्थः अर्थान्तरमाकाङ्क्षति' इत्यनुभवात्। एषा पदार्थद्वारा पदेष्वपि आरोप्यते। तथा च `इदं पदं पदान्तरमाकाङ्क्षति' इति व्यवहारोऽपि भवति। वस्तुतस्तु वाक्यश्रोतृजने एव एषा आकाङ्क्षा भवति। `अस्य अर्थस्य अन्वयी अर्थः कः अस्य पदस्य अन्वयि पदं किम् इति श्रोत्रा एव आकाङ्क्षायाः अनुभूयमानत्वात्। परन्तु श्रोतृनिष्ठाप्येषा आकाङ्क्षा अर्थे पदे च आरोप्य `एष अर्थः साकाङ्क्षः इति एष शब्दः साकाङ्क्षः' इति च व्यवह्रियते। अत एव उपरि आकाङ्क्षालक्षणे स च श्रोतुः जिज्ञासारूपः' इत्युक्तम्।[2]

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[1] साहित्यदर्पणः, द्वितीयपरिच्छेदः, कारिका, 1ab वृत्ति ।

[2] Ibid. 1ab वृत्ति ।

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आसत्तिः - आसत्तिः बुद्ध्यविच्छेदः' इत्युक्तं विश्वनाथेन[1] `बुद्धेः पदार्थोपस्थितेः अविच्छेदः अव्यवधानम् अव्यवहितपदार्थोपस्थितिः इत्यर्थः' इति बुद्ध्यविच्छेदपदार्थः विवृतः लक्ष्मीव्याख्याने।[2] पदार्थानामव्यवधानेन उपस्थितिः आसत्तिः इति फलति। अत्र व्यवधानं च द्वेधा भवति कालबाहुल्येन प्रकृतानुपयोगिपदार्थोपस्थित्या च। तथा च कालबाहुल्यप्रकृतानुपयोगिपदार्थोपस्थितिकृतव्यवधानशून्यतया पदार्थानामुपस्थितिः आसत्तिः इति सिद्धम्।

`देवदत्तः दण्डेन गामानयति' इति वाक्ये अन्वयिपदार्थानां व्यवधानशून्यतया उपस्थितत्वात् आसत्तिरस्ति। एकस्मिन् प्रहरे `गाम्' इत्युच्चार्य प्रहरान्तरे `आनय' इत्युच्चारणे `गाम्-आनय' पदार्थयोः कालबाहुल्यव्यवधानात् वाक्यत्वं न भवति। एवम् `गिरिः अग्निमान्। भुक्तं देवदत्तेन' इत्यभिप्रायेण प्रयुक्ते `गिरिर्भुक्तमग्निमान् देवदत्तेन' इति पदसमूहे गिरि-अग्निमत्पदार्थयोः भुक्तदेवदत्तपदार्थयोश्च मध्ये प्रकृतानुपयोगिपदार्थोपस्थित्या व्यवधानात् वाक्यत्वं न भवति। नैयायिकाः अपि आकाङ्क्षा योग्यता सन्निधिः आसत्तिः च वाक्यार्थज्ञानहेतुः। पदस्य पदान्तरव्यतिरेक-प्रयुक्तान्वयाननु-भावकत्वमाकाङ्क्षा अर्थाबाधो योग्यता पदानामविलम्बेन उच्चारणम् अविलम्बेन पदार्थोपस्थितिः सन्निधिः। आकाङ्क्षादिरहितं वाक्यमप्रमाणम्' इत्युक्त्वा पूर्वोक्तभावमेव प्रकटितवन्तः। एवं च पूर्वोक्ताकाङ्क्षा-योग्यता-आसत्तियुक्त-पदसमुदायः वाक्यमिति सिद्धम्।

वाक्यं द्विविधम् द्विविधस्यापि तात्पर्यवृत्त्याश्रयत्वम् - एतद्वाक्यं केवलवाक्यं महावाक्यं चेति द्विविधम्। केवलवाक्यं तु पूर्वोक्तरीत्या आकाङ्क्षादिमत्पदसमुदायः। यथा `शुश्रूषस्व गरून्'[3] इत्यादि-वाक्यम्। एवम् आकाङ्क्षा-योग्यता-आसत्तियुक्तवाक्यसमुच्चयः महावाक्यम् इत्युच्यते। `शुश्रूषस्व गुरून्' इत्यादिसम्पूर्णश्लोकः सर्वम् अभिज्ञानशाकुन्तलं च महावाक्यं भवति। एतादृशात् वाक्यात् महावाक्याद्वा अन्वितार्थबोधः आकाङ्क्षादिसहकृतया तात्पर्यवृत्त्या एव भवति नान्यया वृत्त्या इति तेषामाशयः।

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[1] साहित्यदर्पणः, द्वितीयपरिच्छेदः, कारिका, 1ab वृत्ति ।

[2] Ibid, 1ab वृत्ति लक्ष्मी. ।

[3] अभिज्ञानशाकुन्तलम् – चतुर्थाङ्कः - 18

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अभिहितान्वयवादिसंमता तात्पर्यवृत्तिः - एतादृशी तात्पर्यवृत्तिः अभिहितान्वयवादिभिः एव अङ्गीकृता इति काव्यप्रकाशादितः ज्ञातमेव। तदेतत्तन्मतपरिशीलनमुखेन विव्रियते। तथा हि अभिहितानां स्वस्ववृत्त्या अभिधया लक्षणया गौण्या वा वृत्त्या अभिहितानां पदार्थानाम् पश्चात् अन्वयं संसर्गं तात्पर्य-वृत्तिबोध्यतया ये वदन्ति ते अभिहितान्वयवादिनः इत्युच्यन्ते। वाक्यस्थैः पदैः प्रथमतः अभिधादि-पदवृत्त्या पदार्थाः बोध्यन्ते। ततः तेषां पदार्थानां तात्पर्यवृत्त्या अन्वयबोधः संसर्गबोधः भवति इति तेषाम् आशयः। तेषां शाब्दबोधप्रक्रियाप्रतिपादकं कुमारिलभट्टसंबन्धिकारिकाद्वयं काव्यदर्पणे उद्धृतं विवृतं च। तच्च कारिकाद्वयमिदम् `शब्दवृद्धाभिधेयांश्च प्रत्यक्षेणात्र पश्यति। श्रोतुश्च प्रतिपन्नत्वमनुमानेन चेष्टया। अन्यथानुपपत्त्या तु बुध्येच्छक्तिं द्वयाश्रिताम्। अर्थापत्त्येति बुध्येत संबन्धं त्रिप्रमाणकम्।' इति। तयोर्विवरणं च एवम् अस्ति "शब्दम् `गामानय' इत्याद्युत्तमवृद्धवाक्यम् 'गामानय' अश्वं मा आनय इत्यादि वचनानि उक्त्वा यः अन्यान् कस्मिंश्चित् कार्ये प्रवर्तयति कस्माच्चित् कार्यात् निवर्तयति वा सः प्रयोजकवृद्धः इति उत्तमवृद्धः इति च अत्र व्यवह्रियते। वृद्धम् तद्वाक्यश्रवणानन्तरं प्रवर्तमानं प्रयोज्यवृद्धम् यः ज्ञानवृद्धः गुर्वादीनां प्रयोजकवृद्धानां वचनानि श्रुत्वा कस्मिंश्चित् कार्ये प्रवर्तते कस्माच्चित् कार्यात् निवर्तते वा सः प्रयोज्यवृद्धः इति मध्यमवृद्धः इति च अत्र व्यवह्रियते। अभिधेयम् तदानीतं गवादिपदार्थं च प्रत्यक्षप्रमाणेन श्रोत्रेण चक्षुषा च व्युत्पित्सुः बालः पदपदार्थसंबन्धविषये यः अव्युत्पन्नः तं वृद्धव्यवहारात् जिज्ञासते सः व्युत्पित्सुः इति बालः इति अत्र व्यवह्रियते। पश्यति जानाति। ततश्च श्रोतुः प्रयोज्यवृद्धस्य चेष्टारूपेण अनुमानेन लिङ्गेन तद्वाक्यजन्यगवानयनसंसर्गप्रतीतिमत्त्वं बुध्येत्। संबन्धं विना तस्य वाक्यस्य तादृगर्थ-प्रतीतिजनकत्वानुपपत्तेः अर्थापत्त्यात्मिकया अन्यथानुपपत्त्या द्वयाश्रितां वाच्यवाचकोभयनिष्ठाम् शक्तिं बुध्येत् इति उक्तप्रकारेण त्रिप्रमाणकम्। प्रत्यक्षानुमानार्थापत्तिरूपप्रमाणत्रयसापेक्षं शब्दार्थयोः संबन्धं बुध्येत इति कारिकार्थः"[1] इति।

अयमत्र भावः व्युत्पित्सुः बालः अज्ञातार्थकानां गवादिपदानां कुत्र अर्थे शक्तिः इति सर्वदा ज्ञातुमिच्छति। एवं स्थिते क्वचित् प्रयोजकवृद्धेन गुर्वादिना प्रयोज्यवृद्धं शिष्यादिकमुद्दिश्य प्रयुक्तं `गामानय'

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[1] काव्यदर्पणः – पञ्चमोल्लासः - पृ. 322

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इत्यादि शब्दं वाक्यं शृणोति स बालः। ततः तद्वाक्यं श्रुत्वा प्रयोज्यवृद्धेन कृतं गवानयनं च पश्यति। ततः प्रयोज्यवृद्धस्य गवानयनक्रियां प्रति कारणभूतं तद्विषयकज्ञानमनुमिनोति। प्रयोज्यवृद्धस्य गवानयन-विषयकज्ञानं कथं जातम् इति ज्ञानस्य कारणमन्विच्छन् अन्यस्य अलाभात् प्रयोजकवृद्धवाक्यमेव कारणतया अनुमिनोति। प्रयोज्यवृद्धगतं गवानयनविषयकं ज्ञानं प्रयोजकवृद्धोक्तवाक्यजन्यम् तादृशवाक्य-विशिष्टत्वात्। यत्र प्रयोजकवृद्धवाक्यं नास्ति उदासीने देवदत्तादौ तत्र गवानयनविषयकज्ञानं च नास्ति इति प्रयोज्यवृद्धगतस्य गवानयनविषयकज्ञानस्य प्रयोजकवृद्धवाक्यजन्यत्वम् अनुमिनोति।

अनन्तरं प्रयोजकवृद्धोक्तवाक्यस्य गवानयनरूपार्थस्य च वाच्यवाचकभावसंबन्धरूपशक्तिं विना प्रयोजकवृद्धोक्तवाक्यजन्यत्वं प्रयोज्यवृद्धगतज्ञाने न भवितुमर्हति इति तद्वाक्य-तदर्थयोः वाच्यवाचक-भावरूपसंबन्धात्मिकां शक्तिम् अर्थापत्तिप्रमाणेन गृह्णाति बालः इति। अत्र काचित् शङ्का जायते `गामानय' इति वाक्यस्य अखण्डस्य अखण्डे गवानयनरूपार्थे शक्तिः एवं गृहीता भवेन्नाम। परन्तु गोपदस्य गोमात्रे शक्तिः `आनय' पदस्य आनयनमात्रे शक्तिः इति तत्तत्पदशक्तिः कथं गृह्येत इति। अत्रेदं समाधानम् प्रथमतः अखण्डवाक्यस्य अखण्डार्थे शक्तिग्रहेऽपि ततः `गां नय अश्वमानय' इत्यादिवाक्येषु प्रयुक्तेषु आवापोद्वापाभ्यां पदान्तप्रक्षेपस्थितपदनिरासाभ्यां अर्थान्तरागमनस्थितार्थनिवृत्त्योः दर्शनात् तस्य तस्य पदस्य तं तमर्थमवधारयति। एवं पदानां तत्तदर्थे शक्तिः गृहीता भवति। कालान्तरे तत्तत्पदघटित-वाक्य श्रवणे तत्तदर्थानां शक्त्या प्रतिपत्तिः भवति इति। एवं शक्त्या प्रतिपादितानामर्थानाम् अन्वयबाधः यदि भवति तदा लक्षणया गौण्या च अन्वययोग्यार्थानां प्रतिपत्तिः भवति। एवम् शक्ति अभिधा प्रभृतिभिः पदवृत्तिभिः तत्तदर्थेषु बोधितेष्वपि तेषां परस्परसंसर्गः न केनापि पदेन न कयापि वृत्त्या बोधितो भवति। परन्तु शाब्दबोधे भासते। वृत्त्या अनुपस्थितार्थस्य शाब्दबोधे भानाङ्गीकरणं न युक्तम्। अतः वाक्ये तात्पर्यनामिका काचित् वृत्तिः स्वीकृता। तद्बलेन पूर्वं पदवृत्त्या अभिहितानां पदार्थानाम् अन्वयः बुध्यते इति। स एव तात्पर्यार्थः इति च अभिहितान्वयवादिनामाशयः।

पदानां वाक्यार्थ तात्पर्यार्थबोधनसामर्थ्यप्रदर्शनम् - तस्मिन् अर्थविशेषे पराः तत्पराः। तत्पराणां पदानां भावः तात्पर्यम्। तात्पर्यविषयः अर्थः तात्पर्यार्थः इति व्युत्पत्त्या वक्तृप्रयुक्तपद-विवक्षितार्थः वक्तृ-विवक्षितार्थो वा तात्पर्यार्थः इत्युच्यते। वक्तृप्रयुक्तपदानि स्वस्वार्थबोधनमात्र-पराणि एव न भवन्ति किं तु

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स्वस्वार्थबोधनद्वारा अन्ततः वक्त्रा विवक्षितपदार्थसंसर्गपराण्यपि भवन्ति। यथा कर्तृ-कर्म-करण-अधिकरणादीनां देवदत्त-तण्डुल-काष्ठ-स्थाल्यादीनां फूत्कारा-दिव्यापार-किङ्कृत्तिग्रहण-ज्वलन-तण्डुल-धारणादिषु स्वस्वकार्येषु सत्स्वपि सर्वेषां समुदितानां कारकाणाम् ओदननिष्पादनपरत्वं वर्तते तद्वदेव वाक्यस्थपदानां प्रत्येकं स्वस्वार्थबोधनकार्ये सत्यपि समुदितानां सर्वेषां पदानाम् अन्वितपदार्थबोधनपरत्वं पदार्थान्वयबोधनपरत्वं वा अस्तीति स्वीकार्यम्। सैव तात्पर्यवृत्तिः इत्युच्यते। अत एव उद्योते `साक्षाद् यद्यपि कुर्वन्ति पदार्थप्रतिपादनम्। वर्णाः वर्णाः पदानि तथापि नैतस्मिन् पर्यवस्यन्ति निष्फले। वाक्यार्थमितये वाक्यार्थप्रमाजननाय तेषां प्रवृत्त्या नान्तरीयकम्। पाके ज्वालेव काष्ठानां पदार्थप्रतिपादनम्। इति कुमारिलभट्टकारिकाप्रदर्शनद्वारा पदानां वाक्यार्थेऽपि तात्पर्यमस्ति इति भावः प्रकटितः।[1] सैव तात्पर्यवृत्तिः इत्युच्यते। एषा वृत्तिः पदार्थवृत्तिरेव न तु पदवृत्तिः स्वस्वार्थबोधनेन तेषां विरतत्वात् इति यद्यपि वक्तुं शक्यते। तथापि स्वाश्रयाश्रयत्वसंबन्धेन पदेषु वाक्ये आरोपणेन `इयं वाक्यवृत्तिः' इति अवश्यं स्वीकार्यम्। अन्यथा वाक्यार्थस्य अशाब्दत्वं स्यात्।

तात्पर्यवृत्तेः अन्यवृत्तिभिः अगतार्थत्वप्रदर्शनम् - एष तात्पर्यार्थः न अभिधया बोध्यते। तात्पर्यार्थस्य अपूर्वत्वेन तत्र पदानां संकेतग्रहाभावात्। संकेतितार्थस्यैव अभिधया बोद्धुं शक्यत्वात्। नापि लक्षणाया। नापि गौण्या वृत्त्या बोध्यते। मुख्यार्थबाधाद्यभावात्। अतः तात्पर्यार्थस्य वाक्यार्थस्य संसर्गस्य बोधनाय तात्पर्यनामिका अपरावृत्तिः अपेक्षिता इति तेषामाशयः।

तात्पर्यवृत्तेः सहकारिणां प्रदर्शनम् - अभिधावृत्तेः यथा सकेतग्रहापेक्षा। लक्षणागौण्योश्च मुख्यार्थबाध-तद्योग-रूढिप्रयोजनान्यतररूपनिमित्तत्रयापेक्षा तथैव तात्पर्यवृत्तेः आकाङ्क्षा-योग्यता-आसत्तिरूपसहकार्यपेक्षा भवति। आङ्क्षादीनि पूर्वमेव विवृतानि।

तात्पर्यविषये अन्विताभिधानवादिमतम् - अत्र अन्विताभिधानवादिनस्तु `वाक्यार्थं संसर्गं अभिधावृत्तिरेव बोधयितुं प्रभवति। तदर्थं तात्पर्यनामिका अन्या वृत्तिः नापेक्षिता इति वदन्ति। अन्वितानाम् पदार्थान्तरेण संसृष्टानामेव पदार्थानाम्। अभिधानम् पदैः अभिधावृत्त्या प्रतिपादनं। ये

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[1] काव्यप्रकाशः-द्वितीयोल्लासः - सूत्र 7. उद्योतः

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वदन्ति। ते अन्विताभिधानवादिनः इति तेषु अन्विताभिधानपदं सार्थकम्। `गामानय' इत्यादिवाक्यस्थले वाक्यवाक्यार्थयोः शक्तिग्रहप्रकारः प्रायशः अभिहितान्वयवादिनाम् अन्विताभिधानवादिनां च समान एव। परन्तु तत्र अभिहितन्वयवादिनः `गामानय' इति वाक्यस्य वाक्यार्थे प्रथमतः शक्तिग्रहेऽपि `गां नय अश्वमानय' इत्यादौ आवापोद्वापाभ्यां तत्तत्पदार्थनिश्चयो भवति। ततः प्रभृति गोपदात् गोत्वमात्रस्य गोव्यक्तिमात्रस्य वा प्रतीतिः भवति। आनयनान्वितत्वादेस्तु त्यागो भवति। इदानीं त्यक्तस्य अन्वयांशस्य प्रतीत्यर्थं पुनः तात्पर्यवृत्तिं स्वीकुर्वन्ति। परन्तु अन्विताभिधानवादिनः एवमभिप्रयन्ति गां नय। अश्वमानय। इत्यादिवाक्येषु आवापोद्वापदर्शनेन आनयनादिक्रियाविशेषान्वितत्वस्य एवम्। आनयनादेः गवादिकारकविशेषान्वितत्वस्य च त्यागेऽपि सर्वथा अन्वितत्वांशस्य त्यागे प्रमाणं नास्ति। अतः वाक्यान्तरे पदान्तरसम्बन्धदर्शनेन बालः `गोपदस्य यत्किञ्चित्क्रियान्विते शक्तिः' `आनय' पदस्य यत्किञ्चित्कारकान्विते शक्तिः' इत्येव गृह्णति न तु सर्वथा अन्वयांशरहिते शक्तिः इति। अतः `गामानय' इत्यादिवाक्येषु गोपदं यत्किञ्चित्क्रियान्वितं गाम् आनयपदं यत्किचित्कारकान्वितं आनयनं च अभिधैव बोधयति। अन्वितविशेषप्रतीतिः पदान्तरसमभिव्याहाराद् एव सिध्यति। अतः अन्वयांशस्य बोधनाय तात्पर्यनामिका अपरा वृत्तिः नाश्रयणीया इति अभिप्रयन्ति।

पूर्वोक्तमते काव्यप्रकाशकारस्य अनादरप्रदर्शनम् - एवम् अन्वितसामान्यस्य अभिधया सिद्धौ अपि अन्वितविशेषप्रतीतये आकाङ्क्षादिसहकारः अवश्याश्रयणीयः इत्येवमादिभिः हेतुभिः अयं पक्षः बहुभिः नादृतः। अत एव `तात्पर्यार्योऽपि केषुचित्' इति सूत्रवृत्तौ `वाच्य एव वाक्यार्थ इति अन्विताभिधानवादिनः मतम्' इति एकवचनेन तन्मते अनादरः सूचितः काव्यप्रकाशकृता इति वदन्ति व्याख्यातारः।[1]

तात्पर्यवृत्तिविषये केषाञ्चित् मतस्य प्रदर्शनम् - केचित्तु तात्पर्यवृत्तिमनङ्गीकृत्य वाक्यार्थं तात्पर्यार्थत्वाभिमतं लक्षणावृत्त्यैव उपपादयन्ति। तथाहि। पदैः पदार्थाः एव अभिधीयन्ते अर्थान्तरान्वित-तया तु उपलक्ष्यन्ते लक्षणाया बोध्यन्ते। स्वरूपमात्रातिरेकिविशिष्टार्थस्य अभिधाने गौरवं स्यात्।

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[1] काव्यप्रकाशः-द्वितीयोल्लासः - सूत्र 7. वृत्ति बा

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ननु गङ्गायां घोषः इत्यादौ लक्षणास्थले वाच्यार्थस्य अनुपपत्तिः। तस्य लक्ष्यार्थेन अन्वितेन अन्वयेन वा साकं संबन्धः। गङ्गापदमुख्यार्थस्य `तीरवृतिः घोषः' इति वाक्यार्थे अनन्वयः इत्यादिकं दृश्यते। प्रकृते `गामानय' इत्यादिवाक्ये गवादिमुख्यार्थस्य अनुपपत्तिः नास्ति। तस्य आनयनान्वयेन आनयनान्वितगोपदार्थेन वा साकं संबन्धः नास्ति। गवादिवाच्यार्थस्य वाक्यार्थे प्रवेशः दृश्यते च। अतः कथमत्र लक्षणा इत्याशङ्क्य समाहितम् मुख्यार्थपरिग्रहे अनुपपत्तिः तावत् लक्षणायाः निदानम्। तत्र यथा पदेन पदार्थलक्षणायां वाच्यार्थस्य वाक्यार्थे संबन्धानुपपत्तिः। एवं वाक्यार्थप्रत्ययोद्देशेन प्रयुक्तस्य पद-बृन्दस्य ये अभिधेयाः अनन्वितपदार्थाः। तेषां वाक्यार्थीभावानुपपत्तिरेव अन्वितलक्षणायाः अन्वय-लक्षणाया वा निदानम्। न च अन्वितरूपस्य आनयनान्वितगोः अभिधेयस्वरूपेण शुद्धगवा च संबन्धानुपपत्तिः। विशिष्टशुद्धस्वरूपयोः तादात्म्यसंबन्धस्य वक्तुं शक्यत्वात्। गोपदस्य आनयनान्वये लक्षणायामपि गोः आनयनान्वयस्य च संबन्धः अस्त्येव। `आनयनान्वयः गोसंबन्धी' इति व्यवहारस्य तत्र प्रमाणत्वात्। न च `गामानय' इति वाक्ये गोपदस्य आनयनान्विते गवि एव लक्षणा न तु चारयति-क्रियान्विते इत्यत्र किं विनिगमकम् इति वाच्यम् आकाङ्क्षासत्तियोग्यत्व सहितार्थान्तरान्वितान्। पदानि लक्षयन्त्यर्थान् इति नातिप्रसङ्गिता।' इति वृद्धवचनेन आकाङ्क्षा-आसत्तियोग्यताविशिष्टानयनानान्विते गवि एव लक्षणा न तु चारयत्यन्विते इति समाहितत्वात्। सर्वथा मुख्यार्थस्य वाक्यार्थे अप्रवेशः जहल्लक्षणा-स्थले एव। कुन्ताः प्रविशन्ति इत्याद्यजहल्लक्षणास्थले तु मुख्यार्थस्यापि वाक्यार्थे प्रवेशः अङ्गीकृत एव। अतः गामानय इत्यादिवाक्येषु अभिधया तत्तत्पदार्थबोधानन्तरं तेषां पदर्थानां समभिव्याहृतपदार्थान्विते लक्षणा भवति इति अन्वयसिद्धयर्थं वृत्त्यन्तरं नाश्रयणीयम् इति तेषामाशयः। अत्रापि मते अन्येषामनादर इव वर्तते। परन्तु वाक्यार्थस्य लक्ष्यत्वोपपादनाय मुख्यार्थबाधतद्योगरूपलक्षणाबीजप्रतिपादनं प्रसिद्ध-लक्षणास्थलविलक्षणमस्तीति अयमपि पक्षः सर्वैः अनादृत इत्याभाति।

वाक्यार्थतात्पर्यार्थविषये नैयायिकमतप्रदर्शनम् - नव्यनैयायिकास्तु वृत्तिं विनैव संसर्गमर्यादया वाक्यार्थः प्रतीयते। वाक्यस्य वाक्यार्थप्रतिपादने आकाङ्क्षा योग्यता आसत्तिः तात्पर्यं च इति चतुर्णां ज्ञानं सहकारिकारणम्। तत्र योग्यता आकाङ्क्षा आसत्तिश्च पूर्वं निरूपिता। तत्र तात्पर्यं तु वक्तुरिच्छा। एतस्य ज्ञानं वाक्यार्थबोधे कारणम्। यथा `अयमेति पुत्रः राज्ञः पुरुषोऽपसार्यताम्' इत्यादौ अयं राज्ञः पुत्रः एति।

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पुरुषः अपसार्यताम् इति वा। अयं पुत्र एति। राज्ञः पुरुषः अपसार्यताम् इति वा अन्वयः इति सन्देहे वक्तुः इच्छां ज्ञात्वा तदनुसारेण वाक्यार्थनिश्चयः कर्तव्यः। एवमेव हरिं भजति। सैन्धवमानय इत्यादौ नानार्थक-शब्दघटितवाक्यस्थलेऽपि वक्तृतात्पर्यज्ञानमेव अर्थविशेषनिर्णयद्वारा वाक्यार्थनिर्णायकं भवति। तत्र तात्पर्यज्ञानं तु संयोगप्रकरणादिभ्यः अभिधानियामकेभ्यः भवति।[1]

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[1] कारिकावळिः- सिद्धान्तमपक्तावळिः - शब्दपरिच्छेदः. का. 84 पृ. 198-200

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Treatment of Simile in Citramimamsa of Appayadīkṣita

Dr. V. M. Ananthanarayanan

Introduction: - The present article analyzes the figure of speech – Simile, from the point of view of Rhetoricians in Sanskrit. I have chosen this topic this topic since Sanskrit and English are cognate languages coming under the Indo-Germanic languages. This paper is not aimed at probing the comparative validity of the figures of speech or drawing parallels between Sanskrit and English stylistics. This is only an attempt how a rhetorician in Sanskrit views a figure of speech – Simile.

Language is one of the tools for communicating one's intentions through sounds commonly known to one or many, whom he addresses. The man employs different methods to communicate his idea through various types of presentations. One such type is the figure of speech.

Analysis: - The Wikipedia defines a figure of speech, thus: A figure of speech is figurative language in the form of a single word or phrase. It can be a special repetition, arrangement or omission of words with literal meaning, or a phrase with a specialized meaning not based on the literal meaning of the words. There are mainly five figures of speech: They are: Simile, metaphor, hyperbole, personification and synecdoche. Figures of speech often provide emphasis, freshness of expression, or clarity. However, clarity may also suffer from their use, as any figure of speech introduces an ambiguity between literal and figurative interpretation. A figure of speech is sometimes called a rhetorical figure or a locution.

Rhetoric originated as the study of the ways in which a source text can be transformed to suit the goals of the person reusing the material. For this goal, classical rhetoric detected four fundamental operations that can be used to transform a sentence or a larger portion of a text: expansion, abridgement, switching, transferring and so on.

The four fundamental operations or categories of change, governing the formation of all figures of speech are:

- addition (adiectio), also called repetition/expansion/superabundance
- omission (detractio), also called subtraction/abridgement/lack
- transposition (transmutatio), also called transferring
- permutation (immutatio), also called switching/substitution/transmutation

These four operations were detected by classical rhetoricians, and still serve to encompass the various figures of speech. Figures of speech come in many

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varieties. The aim is to use the language inventively to accentuate the effect of what is being said. Scholars of classical Western rhetoric have divided figures of speech into two main categories: schemes and tropes. These put together are more than a hundred.

Bharata in his Natyasastra, classifies only four figures of speech, ***upama,*** (Simile), ***rupakam***, (metaphor), ***utpreksha***, (poetic fancy) and ***atishayokti***, (hyperbole or exaggeration). Rhetoricians who came later, added more to this list. They classified it into two – ***sabdalankara*** and ***arthalankara*** – two types based on the sound pattern and meaning pattern. Those based on Sound pattern, such as alliteration are not considered as a good piece of poetry since it only projects the talent of the poet and does not, mostly, drive home the idea conveyed by the author and it requires a lexicon to understand the passages, thus making them tough. The compositions that carry subtle expressions, suggesting the ideas in the heart of the hearts, are alone considered as the best specimens of poetry, by the scholars. Thus, even the figures of speech, taken up for discussion right now, have been pushed to the back seat. Suggestion or ***dhvani,*** alone reigns supreme.

We have schools of rhetoricians, who establish the soul of poetry as ***alankara*** (figure of speech), ***riti*** (style), ***guna*** (quality) or ***vrtti*** (method of expression).

Appayya Diskhita, a scholar-poet of 15th Century A.D., hailing from Adayapalam village near Arani, Thiruvannamalai, Tamil Nadu contributed a lot to Sanskrit Literature, Language and Philosophy. He has composed a work entitled ***Citramimamsa,*** a text analyzing the figures of speech. He lists nearly twenty figures of speech, as have been originated from Simile. The present paper draws how Simile forms the basis for all these ***alankara***-s (figures of speech), from the point of view of Appayya Dikshita.

Apayya Dikshita faced criticism for this exposition even in his days from Jagannatha Pandita, a scholar of Gangetic valley. He composed ***Citramimamsa khandanam*** (A critique on ***Citramimamsa***).

I try to establish the concept by quoting the text from Kuvalayananda, another work by Appayya Dīkṣita.

The figures of speech referred to by Appayya Dikshita are: ***upama*** (simile), ***ananvaya*** (comparison absolute), ***pratipam*** (inverse comparison), ***smaranam*** (recollection), ***sandeha*** (doubt), ***bhrantiman*** (mistaken identity or confusion), ***ullekha*** (representation), ***apahnava*** (concealment), ***utpreksha*** (poetical fancy), ***atisayokti*** (hyperbole), ***tulyayogita*** (equal pairing), ***dipakam*** (illuminator),

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prativastupama (typical/selective comparison), ***drstanta*** (exemplification), ***nidarsana*** (illurstration), ***vyatireka*** (dissimilitude/contrast), ***sahokti*** (connected description), ***samasokti*** (modal metaphor), ***slesha*** (pun), and ***aprastuta-prasamsa*** (indirect description). He states that more number of figures of speech can be drawn into the fold of Simile, since comparison is the basis for all figures of speech, and comparison, in turn, is the method of understanding the object under description, that is, the compared, through a better-known object. The illustrative examples are to be understood from the Indian Cultural Background., for, any language has its own culture-based expressions, idioms and phrases which can hardly be translated into another.

Here is the analysis. - The figure of speech, ***upama*** (simile), requires four elements for the complete representation. They are: 1. u***pamana*** (comparison) 2. ***upameya,*** (the compared), 3. ***sadharanadharma***, (the common quality existing between the two) and ***upama-vacaka***, (the word indicating the operation of simile). When these four are present, there is ***purna-upama*** or a complete simile. Otherwise it is called ***lupta-upama*** or incomplete simile. Only when some element is left and the rest expressed, it allows the imagination to probe into the detail and understand the expression, thus making it more beautiful. After all, alankara, the figure of speech, is only an embellishment or an ornament for poetry.

1. The face is like the moon – is ***upama,*** the simile. Here, the moon is the comparison, the face is the compared and the common quality of beauty, understood by the reader, is the common quality existing between the two and the word indicating the operation of simile is – like.

2. The face is like the face – is the example for Comparison absolute – ***ananvaya.*** When the object compared to and the object compared are one and the same, or in other words, when one and the same object is compared to itself, it is Comparison Absolute as in the illustration like – the war between Rama and Ravana is like the war between Rama and Ravana.

3. The face is like the moon and the moon is like the face – is the illustration for ***upameyopama*** – reciprocal comparison. The position of the comparison and the compared, when alternated, is declared, the reciprocal comparison. A poet addresses a King – Oh King, Your virtues are as full as your riches and your riches are as full as your virtues. It is to show that there is nothing equal to the virtues and so on, of the king.

4. The lotus is like your eyes and the moon is like your face. – is the illustrative example of ***pratipam*** – converse. The assumption of the object

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compared to (comparison) and the object compared, that is, when ***upamana*** (moon etc.) is compared to ***upameya*** (face etc.) – or when the usual form of comparison is inverted, it called the converse. Here, the regular comparison is only – the eyes are like the lotuses and the face is like the moon. Instead, the comparison becomes the compared and the compared becomes comparison.

5. Perceiving this lotus, my mind recollects the face of my beloved – is the example for ***smrti*** – recollection or reminiscence. Here the comparison makes the onlooker recollect the compared.

6. "The Cakora birds approach your face, identifying it as the moon" and "Oh, Lady, this intoxicated bee understands your face to be the lotus – are the examples for ***bhranti*** – mistaken identity – where the comparison is brought out by a mistaken identity of the face of a lady by a Cakora, a mythological bird an insect which normally identifies the flowers but now, on seeing the lady's face, identifies it as a lotus.

7. Is it a face or the moon? - is the example for the figure of speech – ***sandeha*** – doubt. Here there is a doubt between the compared and the comparison, through which the simile is brought out. In another example, the poet says - We are unable to decide whether the object before us (that is the face of the woman) is the lotus or the moon. Here the one and the only comparison, the face of the lady, is, compared to the lotus and the moon, based on doubt.

8. The Cakora birds flock to your face identifying it as the moon whereas the swarm of bees identify it as a lotus and rush to your face. – is the example for ***ullekha*** – Representation. Another Example for this is – The king is identified as Lord Cupid by the ladies of the harem, the wish-yielding tree by the needy and the Lord of Death by the enemies. In both the illustrative examples, the one and the same object is represented as distinct by different beholders on different occasions according to their liking or taste.

9. This is the moon, not the face – is the illustration for ***apahnuti*** - Concealment. It is the denial of the real character (of an object on hand such as moon and so on) for the purpose of superimposing (upon it) the character of another (objects lotus etc., not on hand).

10. It is indeed, the moon – is the illustrative example for ***utpreksha*** - Poetical fancy. It is the imagining of an object on hand under the character of another object not on hand. In the given example, the face is totally imagined as the moon, without the concealment of the truth as in the case of ***apahnuti***. (i) Oh, Damsel, the moon rivals with the lotuses, surely, with a desire to attain the

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loveliness of your face and, (ii) The lotus performs penance in the water, perhaps to become identical with your feet – are few more examples for this figure of speech.

11. This is the moon – is the illustration for the hyperbole. (exaggerated statements or claims not meant to be taken literally). Where the compared (***upameya)*** totally merges into the womb of the Comparison (***upamana)***, whose form is superimposed on it, the figure of speech is ***atisayokti***. Behold, sharp arrows emerge from a pair of blue lotuses. - In this example, the compared, namely the eyes, totally merges into the comparison – the pair of blue lotuses and the glances, the compared, totally merges into the comparison – the sharp arrows. Hence this is a case of hyperbole.

12. The face has won over the moon and the lotus – is an example for equal pairing. The sameness of the attribute of the objects on hand or of objects not on hand, is called ***tulyayogitaa***. In the given example, the beauty of the moon that rises in the night and the lotus that blooms in the day are two different objects. But the attribute, namely the beauty is one and the same. If the statement is uttered during the day time or vice-versa, the concept to be described remains the same. Hence there is equal pairing between the compared, the face and the comparisons – the moon and the lotus.

13. The moon and your face delight me during the night. This is an illustration for the figure of speech ***dipakam*** – the illuminator. Just like a lamp which illumines the object of requirement and the object not required, so too, this figure of speech throws light on the comparison also. It is enough if one says that your face delights me. Instead the poet says that the moon also delights me, bringing in the comparison along with the compared.

14. I am delighted by your face. The Cakora bird is delighted by the moon. This is an illustration for ***tulyayogita*** - Typical or Selective Comparison. When, two sentences one of which describes the object compared and the other the object of comparison, the same common attribute is expressed by different words, it is termed as Typical or Selective Comparison. The word "delighted", is expressed by two different verbs in this context.

15. It is the moon in the sky and your face on the earth. This forms the illustrative example for the figure of speech ***drstanta*** – Exemplification. The concept of the image and its reflection is applied here. The compared namely the face and comparison namely the moon have similar qualities, which serve as the mirror to reflect each other.

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16. The face carries exactly the quality of the moon - is the example for the figure of speech ***nidarsana*** - Illustration. In another example, the author states – the absence of blemish on the moon is the same as the absence of humility with the philanthropist. Here the impossibility of the existence of the full moon without the black spot corresponds to the non-existence of a donor destitute of modesty. Thus we see that the two sentences terminate in a comparison.

17. The blemish-free face is greater than the moon – brings out the figure of speech ***vyatireka*** - Dissimilitude or Contrast. The nobles are lofty like mountains but are tender by nature – is another example for this. The lofty mountains are rough with rocks. But the nobles, though lofty (great), are not rough but they are tender – is the contrast brought out by this figure of speech. The contrasting quality between the mountain – the comparison and the compared – the nobles – are brought out here.

18. Your face delights me along with the moon – is the example for ***sahokti*** – connected description. A description of simultaneity or conjunction which will excite a pleasing poetical delight in the people's mind is called Connected Description. In the given example, the simultaneous description of the moon and the face – the compared and the comparison - brings out this effect. In another example – The fame of the king has reached the end of the directions (quarters) together with the enemies – describes the victory of the King along with the defeat of the enemies, in a single go.

19. Look ! this moon becoming red, kisses the face of the eastern direction – is the example for ***samasokti*** Modal Metaphor of Speech of Brevity. When the description of an object on hand conveys a reference to an object not on hand, it is called Modal Metaphor. Here by the use of the word ***cumbati*** (an action of the human being) and ***candramaah*** in masculine gender and ***aindree*** in the feminine gender, we understand that a lover, the subject of the discourse, out of passion kisses the face of some beautiful damsel residing in the east, at the moon rise, on the full-moon day.

20. Let the beholder of the mountain and the protector of the cows, the all-giver, Lord Vishnu protect us. Let Lord Siva, the husband of Uma, protect us, who holds the Ganga on his head. – is the example for the figure of speech ***slesha*** – pun. This is the expression by words having more than one signification referring 1. To an object on hand, 2. To an object not on hand and 3. To both. Here one description becomes the comparison for the other and vice-versa based on pun.

21. The moon bears no luster in the presence of your face – is the illustrative example for the figure of speech ***aprastuta-prasamsa*** – Indirect

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Description. When the description of an object not on hand conveys a reference to an object on hand, it is called indirect description. Here, in the given example, the compared – the face is praised as against the comparison, which has lost its brilliance and hence becomes an object not present.

Thus we find that in all the above figures of speech, there is the element of simile. Hence Simile forms the basis for almost all the figures of speech as Appayya Dīkṣita puts – अनेक-अलङ्कारविवर्तवतीयम् उपमा.

SCOPE: - Every research must have a scope for further analysis. Thus, the present paper restricts its scope to probing into the definitions given by a single author – Appayya Dikshita. The same can be extended to the criticism raised by Jagannatha Pandita. Since these two authors belong to the period of Shah Jahan, the influence of the Arabic poetry on Jagannatha's arguments can also be taken up for discussion.

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Śiva is the Supreme Brahma: Appayadīkṣita's Views

Dr. T. Ganesan

The Upaniṣad-s are the most ancient and the fundamental source of the philosophical doctrines and spiritual practices for many schools of philosophy that originated and developed in our holy land of Bhārata. The supreme reality behind this phenomenal and transcient world is called *Brahma* by the great sages who arrived at this conclusion by their highest penance and deep meditation. The discussions between various sages that are recorded in the Upaniṣad-s go deep into most of the spiritual problems that a man of wisdom confronts; the meditation and highly analytical method followed and prescribed by those sages are the most efficient spiritual wisdom and practice for all the ages.

In our present discussion a few questions on the general views propounded in these Upaniṣad-s regarding the supreme reality and its characteristics will be briefly touched. These, I consider, are less expounded and much less given prominence as the philosophy of the Upaniṣad-s. Though the import of the Upaniṣad-s as well as the entire Vedic corpus is the proclamation of Śiva as the supreme reality[1], *Brahma*, there have been concerted efforts by some rival schools of philosophy to overthrow such an established doctrine and state their own view in its place. This was being done mostly by text-torturing,

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[1] Refer the passage of the Mahānārāyaṇopaniṣad,

सर्वो वै रुद्रस्तस्मै रुद्राय नमो अस्तु । पुरुषो वै रुद्रः सन् महो नमो नमः।

From the same text we have,

ऋतं सत्यं परं ब्रह्म पुरुषं कृष्णपिङ्गलम्। ऊर्ध्वरेतं विरूपाक्षं विश्वरूपाय वै नमो नमः॥

Another passage clearly states that it is Śiva who is the Puruṣa:

सर्वो वै रुद्रस्तस्मै रुद्राय नमो अस्तु। पुषो वै रुद्रः सन्महो नमो नमः। विश्वं भूतं भव्यं भुवनं चित्रं बहुधा जातं जायमानं च यत्। सर्वो ह्येष रुद्रस्तस्मै रुद्राय नमो अस्तु।

The Kaivalyopaniṣad clearly states categorically:

हृत्पुण्डरीकं विरजं विशुद्धं विचिन्त्य मध्ये विशदं विशोकम्। अचिन्त्यमव्यक्तमनन्तरूपं शिवं प्रशान्तममृतं ब्रह्मयोनिम्॥ ६॥

तमादिमध्यान्तविहीनमेकं विभुं चिदानन्दमरूपमद्भुतम्।

उमासहायं परमेश्वरं प्रभुं त्रिलोचनं नीलकण्ठं प्रशान्तम्। ध्यात्वा मुनिर्गच्छति भूतयोनिं समस्तसाक्षिं तमसः परस्तात्॥ ७॥

स ब्रह्मा स शिवः सेन्द्रः सोऽक्षरः परमः स्वराट्। स एव विष्णुः स प्राणः स कालोऽग्निः स चन्द्रमाः ॥ ८॥

स एव सर्वं यद्भूतं यच्च भव्यं सनातनम्। ज्ञात्वा तं मृत्युमत्येति नान्यः पन्था विमुक्तये॥ ९॥

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taking the indirect sense and ignoring the direct meaning, and also by overlooking the context.

Appayadīkṣita (16th century) – the doyen of Vedānta and Śaivism—had devoted much of his energy and time in composing many texts—big and small—to mainly establish the point that Śiva is the *Brahma* spoken of in the Upaniṣad-s and other related texts.

The following analysis is mainly based on the *Brahmatarkastava* of Appayadīkṣita and the detailed commentary on it composed by himself. Appayadīkṣita introduces the subject briefly and the method he is going to follow in the opening verse

उच्चावचैरुपनिषत्प्रकाण्डै-

रुन्मीलितश्रुतिगणैरुपबृंहितैश्च।

यत् सादरं समुदितं यमिनामुपास्यं

तद्ब्रह्म शंकर भवानिति तर्कयामः।

The Upaniṣadic passages present *Brahma* by stating its special qualities; some passages speak *Brahma* as the source from which everything has come out, others, as the protector of all creatures and still others present it as the ultimate source into which all beings merge during the dissolution of the universe. Some other Upaniṣadic passages present *Brahma* as the great agent existing as the in-dweller in all beings and making them experience happiness or misery without Itself getting affected in any way whatsoever. Some passages speak *Brahma* as the inner controller of all celestial bodies such as the sun, star, moon, etc. and thereby making each one of them move in a particular way; we also have some passages which say that *Brahma* grants the supreme knowledge whereby the self becomes liberated. Appayadīkṣita also states that he will adduce supportive passages from the Purāṇa-s and the Itihāsa-s in order to prove his thesis.

He also states that wherever he is going to prove that Śiva is Brahma, the highest reality, he will adduce the supportive passages from the sayings of Dvaipāyana-Vyāsa, in other words, Appaya intends to conclusively establish that Dvaipāyana-Vyāsa has indeed used the name Śiva wherever he means or refers Brahma. He will also refute the views that are contrary to that.

1. Kāraṇavākya: The Upaniṣadic passages such as "yato vā imāni bhūtāni jāyante", etc., the Brahmasūtra-s and the passages of the Śvetāśvataropaniṣad (also known as Atyāśramopaniṣad) clearly establish

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Śiva as the highest reality which is the unique cause of crration, sustenance and absorption of the world which characterristic is a unique one just as the accompaniment of white parasol is that of a king. The very opening verse of the said Upaniṣad is an investigation into the nature of the supreme cause of the world. For example, the passages of the Śvetāśvataropaniṣad such as "kṣaraṃ pradhānam am⍰tākṣaraṃ haraḥ", "tasmāt sarvagataḥ śivaḥ", viśvādhiko rudro maharṣiḥ", etc. use the names Hara, Śiva, Rudra, etc. synonymously and in the sense of Supreme Reality (parabrahma). This view is corroborated by the passages of the Atharvaśikhā Upaniṣad such as "Brahmaviṣṇurudrendrāḥ . . .", etc. which clearly state that Śambhu, Śiva, who is beyond all these kāraṇaeśvara-s and from whom all these are born, should be meditated at the heart-centre. Thus the general words such as 'sat', etc. imply Śiva the supreme Brahma.

2. The word *Brahma* is exclusively used while referring to Śiva; though it means also Viṣṇu, the Veda, etc., in the various sections of Mahābhārata (MBh) it is used only with reference to Śiva. Appayadīkṣita ably proves this with profuse citations from many chapters of the MBh. scattered as they are in various parva-s.

The verse in question is from the Mahābhārata:

युधिष्ठिरो धर्ममयो महाद्रुमः स्कन्धोऽर्जुनो भीमसेनोऽस्य शाखा।

माद्रीसुतौ पुष्पफले समृद्धे मूलं कृष्णो ब्रह्म च ब्राह्मणाश्च॥

Here Appayadīkṣita ably argues that the word *Brahma* denotes only Śiva since Kṛṣṇa and brāhmaṇa are separately mentioned in this verse; here a cause for the attainment of the kingdom by Yudhiṣṭhira has to be enumerated. That cannot be an inanimate or inert being among the conscious ones such as Viṣṇu and brāhmaṇa. Only Śiva satisfies the criterion and Vyāsa mentions His name there. Here Kṛṣṇa, brāhmaṇa, etc. are all mentioned as helpers to Yudhiṣṭhira (and to the Pāṇḍava-s) in obtaining his rightful kingdom.

For the objection that, while it is well-known that Kṛṣṇa has helped the Pāṇḍava-s in various ways and the brāhmaṇa-s also by their benedictions, no such help from Śiva to the Pāṇḍava-s is known, Appayadīkṣita enumerates the various helps rendered by Śiva to Yudhiṣṭhira and to the Pāṇḍava-s by fully

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analyzing the Mahābhārata and supplying so many references to that from various parts of the epic.[1]

1. In the Āraṇyaparva, we come across the story where Arjuna performs severe penance and Śiva grants him the pāśupatāstra which is so terrific and which was unknown to any other God.

2. In the Droṇapava we hear the story where in their attempt to kill Jayadratha, both Kṛṣṇa and Arjuna had forgotten the method of using the Pāśupatāstra and then, immediately they both proceeded to Kailāsa and praised Śiva; then, by His grace they took the bow and arrow and placed before Him; Śiva then commands one of His attendants, Nīlalohitarudra, to show how to unite the arrow with the bow-string. Upon seeing the act both Kṛṣṇa and Arjuna remember the usage of Pāśupatāstra.

3. In the Śalyaparva Kṛṣṇa himself speaks very highly of Arjuna's prowess and his valour earned by obtaining the Pāśupatāstra from Śiva.

4. In the chapter – Śatarudriya—the various forms of help done by Śiva to the Pāṇḍava-s during the great war are enumerated.

5. The same are being recounted by Bhīmasena to Yudhiṣṭhira in the Āśvamedhikaparva and much more such references we find in the many other sections of the MBh.

In fact Appayadīkṣita says that more than Kṛṣṇa, etc. it was Śiva who had blessed and helped the Pāṇḍava-s and Yudhiṣṭhira in regaining his kingdom.

Appayadīkṣita refers to the Śatarudriya chapter of the Droṇaparva where Arjuna says to Vyāsa that during the great war he saw a bright luminous person, always holding a triśūla, going before him and all the arrows that Arjuna released fell in that direction where that great being moved. Vyāsa replied that that great brilliant being was none other than Śiva and he advised him to take refuge in Him. Incidentally in this connection Appayadīkṣita cites many passages from the Droṇaparva section of the Mahābhārata where sage Vyāsa recounts to Aśvatthāmā the intense penance that Kṛṣṇa undertook earlier to have the vision of Śiva and when Śiva appeared before him how he prayed to Śiva to grant him many boons so that Kṛṣṇa will be invincible and none can cause any injury to

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[1] In fact this is a masterly review of the great epic which brings out less known and much ignored informations regarding Śiva's greatness, etc. scattered in the epic which Appaya has done in his own excellent way. Refer also to his another work *Bhāratatātparyasaṃgraha* which proves the thesis so well. Probably this text is in refutation of Madhva's book *Mahābhāratatātparyanirṇaya* (though not explicitly mentioned by Appayadīkṣita) which seeks to establish the greatness of Viṣṇu by distorting the texts and ignoring the contexts.

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him. Vyāsa concludes that because of the power of these boons granted by Śiva Kṛṣṇa was able to come out unscathed and unhurt during the great battle and also could save Arjuna from many calamities.[1] Appayadīkṣita also states that in fact Bhagavadgītā actually corroborates the Īvaragītā in its content.

- Aṅguṣṭhamātraḥ puruṣaḥ - The Kaṭhopaniṣad passage,

अङ्गुष्ठमात्रः पुरुषो ज्योतिरिवाधूमकः। ईशानो भूतभव्यस्य स एवाद्य स उ श्वः एतद्वै तत्।

Appayadīkṣita says, this passage clearly speaks about the supreme *Brahma* who is Śiva (Īśāna) and who exists as the size of one's own thumb in one's own heart. Appayadīkṣita issues a note of caution that here, Īśāna is not a general name implying a possessor of unlimited power and prosperity as the opponent remarks; it is clearly a reference to Śiva, the Īśāna. Appayadīkṣita also refers here to his another great work, Śivatattvaviveka where this view has been elaborately discussed.

- Refutation of opponent's views - Appayadīkṣita next proceeds to refute the wrong views and the consequent mischievous propaganda done by some Vaiṣṇava-s. One such view is that Rudra has birth and death. Appayadīkṣita ably refutes this view by citing the supportive passages from the Vāyusaṃhitā of the Śivamahāpurāṇa. Here it is clearly stated that the supreme *Brahma* namely, Parameśvara is beyond any birth or death; in each kalpa Brahma, Viṇu, Rudra are born each from the other and the sages have clearly stated that greatness or otherwise among these three Gods should not be thought of and he who knows the inner truth of the scripture does not resort to such mean acts.[2]

Resorting to the 'abhyupetyavāda', Appayadīkṣita states that even accepting the birth of Parameśavra directly from the forehead of Brahmā and Nārāyaṇa as stated in some Purāṇa-s, Śiva's 'birth' is not like that of Viṣṇu, who in his incarnations such as Vāmana, Rāma, Kṛṣṇa, etc. had bodies which were all produced by mixing of blood and semen (puruṣavīryānupraveśa), who experienced the misery of resting in the womb of a woman (garbhavāsa) and the subsequent birth-pain through the passage from the vagina (yoniprabhavatva), etc. which are painful. Appayadīkṣita wonders whether the opponents who highlight the birth of Rudra from the forehead and thereby bring down the

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[1] Refer Brahmatarkastava and the auto commentary on v. 9.

[2] The same view is also elaborately discussed in the introductory sections of the Śivatattvarahasya, an elaborate commentary by Nīlakaṇṭhadīkṣita on the Śivāṣṭottaraśatanāmastotra which forms part of the Śaṃkarasaṃhitā of the Skandapurāṇa.

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greatness of Śiva, do not really know the much more miseries and the fact of becoming subject to mental agonies, confusion and fear which Viṣṇu had undergone in his various incarnations such as Rāma, Kṛṣṇa, etc. Appayadīkṣita says that on the basis of passages from the Mahābhārata and Kūrmapurāṇa, Śiva's coming out of Brahmā's forehad, etc., is completely out of His own free will; he continues that in order to maintain the greatness of Śiva in tact if one has to explain some anamolies such as Śiva's coming out of Nārāyaṇa's forehead as mentioned above, how much more effort these Vaiṣṇava-s have to take in order to somehow explain more of these anamolies with regard to Viṣṇu.

Finally Appayadīṣita concludes this section by citing passages from the Atharvaśikhā, Vāyusaṃhitā, etc. which categorically deny any sort of 'birth' to Śiva. The oft cited Śvetasvataropaniṣad passage

अजात इत्येवं कश्चिद्भीरुः प्रपद्यते। रुद्र यत्ते दक्षिणं मुखं तेन मां पाहि नित्यम्।

And the corroborative passage from the Śivamahāpurāṇa,

अजातमिममेवैकं मत्वा जन्मनि भीरवः। रुद्रस्यास्य प्रपद्यन्ते रक्षार्थं दक्षिणं मुखम्।

are all the supportive ones on this point.

We may also note that many of the rival systems have to establish the greatness of Viṣṇu only by resorting to text torturing and explaining away the direct meaning conveyed in the Upaniṣadic passages as well as the Purāṇa passages[1]. It is also fully evident that these scriptural passages convey Śiva as the supreme reality and His greatness in a direct way.[2]

Appayadīkṣita indirectly refers to the Kenopaniṣad passages where Goddess Umā Haimavatī teaches to Indra, Agni and other gods that the powers they possess is due to the unlimited greatness of that inscrutable Being (yakṣam) which appeared before them earlier, thereby showing that Umā has shown to the gods that that Being is the Brahma, namely, Śiva.[3]

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[1] Cf. For example, the Vedārthasaṃgraha of Rāmānuja and other later Vaiṣṇava apologetics; also many texts of the Mādhva tradition contain such instances of text torturing.

[2] This point becomes very clear if one looks into the Brahmamīmāṃsābhāṣya—the commentary of Śrīkaṇṭha—on the Brahmasūtra-s. But, due to various reasons, only very few scholars seem to be conversant with this commentary or with the views established by Śrīkaṇṭha regarding the greatness of Śiva, etc.

[3] स तस्मिन्नेवाकाशे स्त्रियमाजगाम वहुशोभमानामुमाँ हैमवतीं ताँ होवाच किमेतद्यक्षमिति॥ १२॥

सा ब्रह्मेति होवाच ब्रह्मणो वा एतद्विजये महीयध्वमिति ततो हैव विदाञ्चकार ब्रह्मेति॥

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Thus Apayadīkṣita in his Brahmatarkastava, tries to prove that the word 'Brahma' can mean only Śiva and no other god by citing copious references from the Upaniṣad-s, the Itihāsa-s (Rāmāyaṇa and the *Mahābhārata*) and the numerous Purāṇa-s. It is clear from this brief study that Appayadīkṣita fully follows the dictum "*itihāsapurāṇābhyāṃ vedaṃ samupabṛṃhayet*": First he gives the relevant Upaniṣadic passages that speak the point under discussion and then establishes them by giving his arguments with full support from copious passages from the Itihāsa and Purāṇa.

A detailed study on the theme "Śiva as Supreme Brahma" as established by Appayadīkṣita on the strong basis of a detailed analytical study of all his *œuvres* is being undertaken by the present writer.

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A Note on Raghu's Conquest of the Directions (*digvijaya*): Geographical Descriptionbased on Tradeable Luxuries

Prof. Dominic Goodall

In previous publications about Kālidāsa, I have largely focussed upon issues of text-criticism and about the reconstructionof a pre-Mallinātha state of the text of the *Raghuvaṃśa*. I have, for instance, attempted to show how the text of Kālidāsa's *Raghuvaṃśa* appears to have been gradually shaped over time by generations of transmitters who have corrected what they perceived to be grammatical errors (GOODALL 2001a: "*Bhūte 'āha' iti pramādāt*: Firm Evidence for the Direction of Change Where Certain Verses of the *Raghuvaṃśa* are Variously Transmitted") or who have improved away what they judged to be instances of improper imbalance in similes (*upamā*) and other sorts of 'rupture of [expected] sequence' or *prakramabhaṅga* (GOODALL 2009: "Retracer la transmission des textes littéraires ṣ l'aide des textes « théoriques » de l'*Alaṅkāraśāstra* ancien: quelques exemples tirés du *Raghuvaṃśa*"). I have also considered verses of Kālidāsa in which widely discrepant versions have been transmitted and in which the variation may not have been triggered by such perceived errors alone (GOODALL forthcoming: "Stripping Gilt from the Lily: Restoring Verses of the *Raghuvaṃśa* that Transmitters have Embellished"). A reminder of some of the basic facts about the transmission of the *Raghuvaṃśa* can of course be found elsewhere, notably in GOODALL 2001a and GOODALL and ISAACSON 2003. The latter volume covers chapters 1–6 of the text; but a second volume, covering chapters 7–12, a collaboration between Csaba Dezső, Harunaga Isaacson, Csaba Kiss and myself, is now nearing completion and will furnish further discussion of text-critical issues in its notes.

In this note, offered to Professor C. S. RADHAKRISHNAN on the occasion of his retirement, I intend to sketch out an observation that has more to do with interpretation of content than with details of the constituion of Kālidāsa's text. It concerns the *Raghuvaṃśa*'s treatment of geography, notably in chapter 4, the account of Raghu's conquest of all the directions (*digvijaya*), which might tend to be seen as a mine for clues about the areas that Kālidāsa may have known intimately or visited and thus about where Kālidāsa could have lived and worked.Several years ago, I had been invited, by my colleague Valérie GILLET, to consider what light Kālidāsa might throw upon the so-called "Dark Age" of South Indian history and to present my thoughts in a paper entitled "What can the *Raghuvaṃśa* tell us about South India?" at a conference that she organised

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at the Pondicherry Centre of the EFEO in December 2010.The insight that came to me then may have occurred to others before me, but I am not aware of having seen it elsewhere in print, and so I am presenting it here below.

Essentially the insight is this: chapter 4 of the *Raghuvaṃśa* is unlikely to furnish as many clues for Kālidāsa's geographical knowledge as one might hope because what is prominent in the account is the mention of the famous tradeable items associated with the places described, and it is possible that these tradeable items steered the description of the series of places with which they were associated. In other words, it may not be especially useful to enquire earnestly over the sequence in which Kālidāsa presents certain rivers and polities, not only because different transmissions give the verses in very different sequences in the first place, but also because Kālidāsa's original intent was not so much to present their exact or relative locations or describe them, but to emphasise instead the richness of all the various regions conquered by mentioning the prestigious tradeable items with which they were typically associated. If, in turn, the merchandise associated with a particular place or area was the criterion for the mention of most places or areas in the *digvijaya*, then by the same token there may be many otherwise important cities or polities or areas (perhaps even ones important in some way for Kālidāsa) that happen not to be mentioned, simply because they were not firmly associated with tradeable luxury goods, such as nuts, spices, and oleo-resins. (Goods such as flowers or soft fruits might be regarded as luxuries but are logistically more difficult to trade with over long distances.) A similar logic of presentation may lie behind the selection of some details in another quasi-geographical passage, namely the account of the kings who assembled to attend Indumatī's betrothal-festival (*svayaṃvara*) in *Raghuvaṃśa* 6, where each suitor is naturally enough associated, at least partly, with the wealth of the region that he governs. Of course it is certainly not the only criterion for selecting details in either of these chapters, and quite different criteria may be seen at work in other quasi-geographical accounts, for instance in the choice of the flight-path of the cloud in the *Meghadūta*, where scenery that is open to the sky (the temple at Ujjain, for example) and natural phenomena are more important.

Having outlined this insight, if it is indeed such, I leave it to readers to ponder to what extent it may be just or useful by giving below a selection of illustrative verses, with translations, in which the prestigious trade-items are highlighted with italics. The text of Kālidāsa's poem given here is that commented upon by the tenth-century Kashmirian commentator Vallabhadeva,

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which differs in several places from that commented upon some centuries later by Mallinātha. The numbering too, which varies widely particularly for chapter 4, is that used in the edition with Vallabhadeva's commentary.

Areca nut

ततोवेलातटेनैव *फलवत्पूग*मालिना। अगस्त्यचरितामाशामनाशास्यजयोययौ॥ 4.46

Then down he went along the tideline, Fringed with *the fruitful betel palm*, Towards Agastya's favoured quarter, His victories not wondered at.

Elephants

ससैन्यपरिभोगेन *गज*दानसुगन्धिना। कावेरींसरितांपत्युःशङ्कनीयामिवाकरोत्॥ 4.47

The bathing that his troops enjoyed, Musky from rutting *elephants*, Rendered the river Kaveri Suspicious to her Ocean Lord.

Pepper

बलैरध्युषितास्तस्यविजिगीषोर्गताध्वनः। हारीतोच्छिष्ट*मरिच*मलयाद्रेरुपत्यकाः॥ 4.49[1]

Green pigeons strew the lower slopes Of Malaya with spat out *pepper.* On which this journeying conqueror Sets up his soldiers' camps.

Cardamom

आजानेयखुरक्षुण्ण *पक्वैल*क्षेत्रसम्भवम्। व्यानशेसपदिव्योमकीटकोशाबिलंरजः॥ 4.50

Polluted by cocoons of grubs (/Dirty grey like spiders' webs) The dust of *ripenedcardamoms* Pounded by his destriers' hooves Filled instantly the firmament.

Sandalwood

भोगिवेष्टनमार्गेषु *चन्दनानां*समर्पितम्। नास्त्रंसत्करिणांग्रैवंत्रिपदीछेदिनामपि॥ 4.51 (cf. also 4.54)

The halters of his elephants, Although they shift their three-feet stance, Don't slip when tied to *sandal trees* In grooves that twining snakes have worn.

Pearls

ताम्रपर्णीसमेतस्य *मुक्तासार*महोदधेः। तेनिपत्यददुस्तस्मैयशःस्वमिवसञ्चितम्॥ 4.53

Prostrate, they offered him *a flood Of pearls*, as if they were their fame In crystal form, from where the sea Is met by Tāmraparṇī's stream.

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[1] For a discussion of the differing text commented upon by Mallinātha and other printed commentaries here, see GOODALL 2001b.

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Cf. 6.60:

पाण्ड्योऽयमंसार्पितलम्बहारःक्लृप्ताङ्गरागोहरिचन्दनेन।

आभातिबालातपरक्तसानुःसनिर्झरोद्गारइवाद्रिराजः॥ ६०॥

The Pāṇḍya, with *pearls* hanging down from his shoulders, His body anointed with fragrant red sandal, Resembles the king of the mountains when gilded At morning with sunlight, his torrents cascading.

Pandanus (multiple uses)

पुरोयन्मारुतोद्धूतमगमत्कैतकंरजः। तद्योधवारवाणानामयत्नपटवासताम्॥ ५७॥

Pandanus pollen which the wind Wafted about in front of them Became, without the need for effort, The talc to dust his troops' cuirasses.

Palm-leaves (exported, e.g., to Nepal, for writing)

अभ्यभूयतवाहानांरथानांचास्यशिञ्जितैः। मर्मरःपवनोद्धूत *राजताली*वनध्वनिः॥ ५८॥

His chariots and beasts of burden With sussurating din drowned out The rustling that the wind stirred up In woods of *palms of Corypha*.

Dates & Callophyllum (dried fruit &timber)

खर्जूरीस्कन्धनद्धानांमदोद्गारसुगन्धिषु। कटेषुकरिणांपेतुःपुन्नागेभ्यःशिलीमुखाः॥ ५९॥

Bees left the *Callophyllum trees* And fell upon the frontal lobes —Sweet-smelling from exuded musk— Of elephants tied up to *date-palms*.

The above selection of verses concerns only the South of India and so this is obviously not a complete list of verses from the account of Raghu's *digvijaya* that allude obliquely to tradeable assets associated with the regions he conquered. To these one could add form other regions:betel leaves and coconuts (4.44), wine and grapes (4.63 and 4.67), saffron (4.70), walnuts (4.72), horses (4.73), birch [for birchbark as a writing material] 4.76, musk from musk-deer (4.77), *saralā*-pines [for timber and resin] 4.78, cedars [for timber and resin] (4.79), *aguru* [for resinous incense] 4.84, more elephants (4.86), and jewels (4.87).

In case the exchange-value of these various assets should be in doubt, it may be noted that animals (including elephants) and a variety of fragrant substances (both oleo-resins and musk) also feature prominently in the list of annual non-monetary taxes in kind that are described in a recently edited tenth-century Sanskrit inscription from Laos (GOODALL and JACQUES 2014).

Returning, in conclusion, to the question of Kālidāsa's geographical knowledge, it seems as though it is the most outlying regions (those furthest

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from Raghu's capital city) that are the most densely littered with allusions to tradeable items, and it is conceivable that these were in fact the areas furthest removed from Kālidāsa's direct experience, and this might explain, at least in part, why he described them by referenceto the imported luxuries with which he associated them. Of course all of the above merits further exploration, not only to test the general hypothesis, but also to examine details, such as the botanical identifications of the plants involved and their spread and uses in earlier times. This note is therefore merely a suggestion of an idea that could be further examined ... *iti dik*.

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Exploring the Treasuries of Jain Bhandars
The Transmission of Long Literary Narratives

Prof. Christine Chojnacki

Despite the huge costs of manuscript production in the medieval period,[1] Jain bhandars abound in works that were copied between the 11th and 14th centuries. This is what reveals the *Jainapustakapraśastisaṃgraha* (=JPPS), a collection of the colophons of the manuscripts kept in the bhandars of Jaisalmer, Khambhat and Patan that has been compiled by Muni Jinavijaya in 1943: the manuscripts of Jain bhandars comprise not only any number of short texts on various topics such as canonical works, poems or technical treatises,[2] but also numerous books of monumental size, which must have required a considerable amount of money. Among those huge works (counting from more than 7000 granthas to about 19000 granthas),[3] there are commentaries on canonical texts or treasuries of edifying stories:

Date	JPPS	Title of the work	granthas
V.S. 1187	n° 3, p. 4	*Bhagavatīviśeṣavṛtti* of Abhayadeva (1071)	18616
V.S. 1218	§ 79, p. 109	*Kalpacūrṇi*	16000
V.S. 1292	§ 166, p. 119	*Nandisūtravṛtti* of Malayagiri	7732
V.S. 1293	§ 168, p. 120	*Upadeśamālāṭīkā* of Ratnaprabha	11764
V.S. 1298	§ 187, p. 122	*Bhagavatīsūtravṛtti* of Abhayadeva	18616
V.S. 1308	n° 28, p. 30	*Uttarādhyayanasūtravṛtti* of Nemicandra (1072)	17000

[1] On the evaluation of the costs incurred by the production of long manuscripts, see Chojnacki forthcoming.

[2] For a presentation of the works, see Chojnacki 2018b: 243 –247.

[3] In manuscript catalogues, works are measured in granthas (each grantha being equivalent to 32 syllables). For paper manuscripts, a grantha amounts to about half of a line ; for palm-leaf manuscripts, about a quarter of a line.

In the following, references are given according to the mode of presentation of the JPPS (n° for eulogistic colophon called *praśasti* at the end of a work, mostly in verse, and § for the short annotations of the scribe, also called colophon, mostly in prose).

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V.S. 1351	§ 267, p. 134	*Anekāntajayapatākāvṛtti* of Haribhadra	9000
V.S. 1352	n° 34, p. 37	*Uttarādhyayanasūtravṛtti* of Nemicandra (1072)	14000

In the context of the propagation of the doctrine, surprisingly enough, there are also at least as many copies of extensive romances or novels in kāvya style that were skilfully composed between the 8th and 12th centuries in different Indian languages (Prakrit, Sanskrit) and in various forms (prose, verse and a mixed form of prose and verse called campū).[1]

Date	JPPS	Title of the work	granthas
V.S. 1139	§ 3, p. 99	*Kuvalayamālā* of Uddyotana (779)	13000[2]
V.S. 1199	n°4, p. 5-6	*Pāśanāhacaria* of Devabhadra (1112)	9000
V.S. 1212	§ 69, p. 107	*Puhaicaṃdacaria* of Śāntisūri (1105)	7500
V.S. 1227	§ 91, p. 110	*Cauppannamahāpurisacaria* of Śīlācārya (868)	10000
V.S. 1227	n° 5, p. 7-8	*Saṃtināhacaria* of Devacandra (1103)	12100
V.S. 1242	§ 103, p. 112	*Mahāvīracaria* of Guṇacandra (1082)	12025
V.S. 1261	§ 118, p. 114	*Upamitibhavaprapañcākathā* of Siddharṣi (905)	16000
12th–13th C.[3]	n° 52, p. 53-54	*Upamitibhavaprapañcākathā*	
V.S. 1289	§ 153, p. 118	*Jugāijiṇiṃdacaria* of Vardhamāna (1103)	11000
V.S. 1299	n° 27, p. 29	*Samarāiccakahā* of Haribhadra (ca. 700)	10000

[1] On the elaborate structure of these works, see Chojnacki 2016 and 2018a: 28-44; 110-122; on the form of the campūs, see Chojnacki 2015 and 2018a: 72-84.

[2] Or 10000 granthas depending on the existing manuscripts (Velankar 1944, s.v). For the manuscript P, see Upadhye 1970: 2.

[3] The manuscript mentions neither the date of the copy nor the name of the religious teacher, but judging from the style of writing, Jinavijaya proposes this approximate date.

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s.d.[1]	n° 58 p. 58	*Samarāiccakahā*	
V.S. 1339	§ 250, p. 131	*Jugāijiṇiṃdacaria* Vardhamāna (1103)	of 11000
V.S. 1365	n° 84, p. 78	*Bhuvaṇasuṃdarī* Vijayasiṃha (1053)	of 10350

That those literary works were part of the Jain legacy is indicated by several facts. Not only did some of them have a long-lasting influence on Jain authors and were summarised in the 13th century,[2] but their copies were also commissioned and bought more than once by merchants who had no hesitation in spending fortunes on their production and purchase,[3] because they made much of a contribution to furthering salutary knowledge.[4] For instance, the merchant Kulacandra belonging to the Oswal lineage purchased in V.S. 1326 for his spouse Khetū the manuscript with the jewel-like *Story of King Pṛthvīcandra*, which shone as a homage to knowledge, like a lamp set with jewels (v. 42).[5]

The integration of these demanding literary works into the Jain legacy is further proven by their being copied and purchased at the instigation of leading

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[1] The manuscript is incomplete and the name of the religious leader of the Candragaccha is missing. The donor is Vairasimha belonging to the lineage of the Śrīmālas.

[2] On the summaries of long Jain narratives produced in the 13th century, see Chojnacki 2018a: 1177-1211.

[3] As illustrated from the colophon of Devacandra's *Saṃtināhacaria* copied down in V.S. 1227 (n° 5, v. 33): *nṛpati-gṛham ivoccaiś caṃcad antaḥ-suvarṇaṃ vihita-rucira-citraṃ cāru-patreṇa śobhi* | *sphu[ṭa]* ..... *kṛta-bahu-jana-modaṃ pustakaṃ tac cakāsti*
"With its gold, its dazzling paintings and its charming leaf-like mouldings, the palace of a king is indeed radiant and tries to rise to the sky; likewise the book shines with its gold, its illuminations and its charming leaves [xxx.], but it brings happiness to many." The colophon contained in a second manuscript of this work alludes to a similar refined appearance (n° 51, v. 42):
viracita-vicitra-rekhaṃ suvarṇa-patrāvalī-kalita-śobham |
yad bhāti kare viduṣāṃ kaṃkaṇam iva kīlikārabhyam ||
"with its lines nicely drawn and its golden leaf-like ornaments, this book gleams in the hand of scholars. It is indeed as charming as a bracelet with its clasp."

[4] The colophon of a manuscript of Haribhadra's *Samarāiccakahā* copied in V.S. 1299 states: "This pure story of King Samarāditya, full of charm and inspired by treatises, has been composed by the famous teacher called Haribhadra so as to arouse our consciousness. Indeed this work acts as an inferno against the tiger of hatred, as an ocean filled up with the rivers of appeasement and calm, as a sun against the gloomy darkness of bad conduct, as an absolutely unique ambrosia to cleanse the stains of sin due to the Kali era." On the religious motivations for copying manuscripts, see Chojnacki 2018b: 219-224.

[5] JPPS n° 95, v .42a: *jñānārcāṃ Kula-sādhur imikāṃ sat-pustikā-dīpikāṃ Pṛthvīcandracaritra-ratna ghaṭitāṃ Khetū-priyāyāḥ kṛte* | *krītvā*.

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monks in the same way as canonical works and treasuries of edifying tales.[1] For instance,

—in V.S. 1299, on the instructions of his teacher Jineśvara (*jineśa-suguror ādeśataḥ*),[2] Lākhaṇa had the Story of Samarāditya read and commented in public in order to pay homage to the merits of his father.[3]

—Between V.S. 1420 and 1441,[4] the two sons of the businessman (*vyavahārin*) Aṇaṃtā following the instructions of Jayānandasūri, teacher of the Tapāgaccha, purchased the manuscript with (Devabhadra's) *Story of Pārśvanātha* in Prakrit that had been copied down in V.S. 1191.

In this context, a question arises: since Jain monks had plenty of exegetical commentaries and treasuries of edifying stories in order to preach salutary knowledge leading to deliverance, why did they actively promote the diffusion of those literary works? Apart from being masterpieces of Indian literature,[5] what merits did they have for achieving a religious purpose?[6] To investigate this issue,[7] I will examine how characters and plots as well as narrative strategies towards the audience contributed to conveying a lively and nuanced religious message likely to lead laymen to the Jain path.

FROM EMBODIED PASSIONS TO HEROES

Archetypes - To illustrate points of doctrine, it is common practice in the canon to make use of parables — for instance the deceptive nature of the body

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[1] For instance, in V.S. 1351 (§ 267, p. 134), Kṣetrasiṃha and Cāhaḍa following the instructions of Jinacandrasūri, religious leader of the Kharataragaccha purchased for their own merits the manuscript of the *Anekāntajayapatākā* (9000 granthas).

[2] JPPS n° 27, v. 29. In view of the date mentioned here, it seems that the author of the colophon plays with the word *jineśa* "lord Jina" and employs it as a synonym of Jineśvara II, leader of the congregation of the Kharataragaccha between V.S. 1278 and V.S. 1331 (cf. *Kharataragaccha Dīkṣā Nandī Sūcī* 1990: 9 –13).

[3] JPPS n° 27, v. 30: *naṃda-nava-bhānu-varṣe pitroḥ su-kṛtāya Lāṣaṇaḥ kulajaḥ* |
Samarādityacaritra-vyākhyānaṃ kārayāmāsa ||

[4] JPPS n° 4, p. 6–7. The manuscript was produced 22 years only after the composition of the work in V.S. 1169; the date of purchase is not indicated but it is possible to give an approximate date given the name of Jayānanda, who became an ācārya in V.S. 1420 until his demise in V.S. 1441 (cf. *Śrīpaṭṭāvalisamuccaya* of Dharmasāgara in Darśanavijaya 1933: 63).

[5] On the literary achievements of these long Jain narratives, see Chojnacki 2015; 2016; 2018a: 28-84.

[6] Jain monks resort to various commentaries among those which are presented with their function by Rājaśekhara (*Kāvyamīmāṃsā* II.7): *bhāṣya, vṛtti, ṭīkā, pañjikā* and they also use another type unknows to Sanskrit texts: *cūrṇi*. On the development of Jain commentaries and their role, see for example Kapadia 1941: 157-186; Alsdorf 1977: 1-8; Khadabadi 1991: 27-33.

[7] The question of the insertion of long religious discourses will be dealt with separately in a future stu

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in the story of the Jina Mallīnātha or the difficulty to obtain human existence with the story of the turtle and the yoke-hole.[1] There are also plenty of moral tales showing the benefit of virtue and the liability of vice.[2] The genre of the *Treasuries of short stories* in Jain literature have also by and large opted for this operating mode.[3] In fact, scenarios remained therein simplistic and characters are often of a caricatured nature. While long narratives included the same themes (for example the fight against passions and the urge on becoming a Jain layman), the fact that they were extended over about ten thousand lines gave monk-writers more space to creativity and allowed an evolution.

In order to substantiate the ill effects of passions and teach the five minor vows (*aṇuvratas*) making their annihilation possible, the poet-monks frequently included a group of five edifying stories in the course of their long narratives. For their purpose, they drew on the same simple and effective technique as in the commentaries of the canon with very schematic stories so as to remind the audience that the most important part was the religious message. Thus they began to mention the concerned *aṇuvrata* and then presented the illustrative story for which three models exist: it may comprise two opposite characters, one evil and one good, or it may focus on the life of one character only, either good or bad, the third and last option being to tell the story of the character over several lives. The authors of *Maṇoramā* and of *Puhaicaṃdacaria* sticked to one and the same Manichean model of two opposite characters.

	Maṇoramākahā (1082)		*Puhavicaṃdacaria* (1105)	
story	good	evil	good	evil
1	Dhana	Dhanadeva	Śatruñjaya	Sūra
2	Dhanacandra	Dhanavāhana	Dhana	Dhanada
3	Candrana	Sucandra	Māidatta	Vasudatta
			Siddhadatta	Kapila
4	Makaraṇḍa	Kuṇḍa	Śīlasundarī	
5	Jinagupta	Naracandra	Suviṭṭhu	Viṭṭhu
			Guṇākara	Guṇadhara

[1] On the impurity of the body developed in the story of Mallī, see Schubring 1978: 29-30; Roth 1983: 119-123. On the parable of the turtle and the yoke-hole, see Upadhye 1972.
[2] On short stories in the canonical literature, see for instance Granoff 1990; Kulkarni 1994; Muni Chatramalla 2014.
[3] On the genre of the *kathākośa* see Upadhye 1943: 1-122; for several examples, see for instance Granoff 1990.

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In Guṇacandra's *Mahāvīracaria* and Devacandra's *Saṃtināhacaria*, the way of introducing the edifying stories was simple and efficient as well: as a rule, the *anuvrata* is always presented in first position, in order to make the audience understand the religious meaning of the following story.

Virtue	Exposition	Story
1. non-violence (*ahiṃsā*)	G.:[1] 292b.5-293a.1 D.: 675.6-10	King Harivarman (293a.2-298b.1) guard Jamapāsa (good) and merchant Mammaṇa (evil) (675.11-681.11)
2. truth (*satya*)	G.: 298b.2-8 D.: 681.12-682.1	merchants Satya (good) and Baladeva (evil) (298b.9-300a.8) Princes Dhāraṇa (evil) and Revati (good); merchants Satya (good) and Bhāvana (evil) (682.2-692.8)
3. honesty (*asteya*)	G.: 300a.9-300b.2 D.: 692.9-12	merchant Vasudatta (300b.9-303b.12) Sons of Chief of a village Meru (evil) and Ugrasena (good); merchant Jinadatta (good) and King Jitaśatru (evil) (693.1-698.11)
4. non-adultery (*brahma*)	G.: 303b.13-304a.11 D.: 698.11-699.9	prince Surendradatta (304a.13-312a.6) Princes Karālapinga (evil) and Pūṣyadeva (good); Merchant daughter Śīlavatī (699.9-731.5)
5. non-possession (*aparigraha*)	G.: 312a.7-312b.2 D.: 731.6-12	Merchant Vāsavadatta (312b.3-314b.11) Merchant Sulasa (732.2-772.10).

Varying scenarios - However, Guṇacandra and Devacandra avoided the monotony that could arise from the accumulative repetition of the same type of stories, as exemplified by Devacandra's novel. Indeed, the stories illustrating each *anuvrata* displayed different scenarios. Thus Devacandra took up the model with two heroes — Jamapāsa (good) and Mammaṇa (evil)— in order to exemplify the vow of non-violence; yet for the vow of truth, he did not limit himself to one story but wrote two stories — the merchant Dhāraṇa (evil) and his friend Revati (good); the merchant Satya (good) and his brother Bhāvana (evil) — ; and while in the first one, he told his public the bad destinies of the

[1] G= Guṇacandra; D= Devacandra.

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bad hero, in the second one, he extolled on the contrary the good destinies of the good hero. As regards the third vow, he showed how the good character Jinadatta chose to become a Jain monk, which is even a better lot than to be reborn in heaven, since only virtuous human beings and not simple gods can reach liberation. Concerning the fourth vow, the merchant's wife Śīlavatī appears to be a woman of exemplary virtue and, this time, Devacandra did not announce what she would be in the future, but he explained how the conduct she adopted in the past gave her this strength of character: she was the beautiful Candralekhā who became a nun. Lastly, for the vow of non-over-attachment, Devacandra chose to use the space allotted by the novel and to illustrate it with a long attractive story over forty pages of the businessman Sulasa who is a vivid human character gradually improving during his life.

The variation of the scenarios appears even more clearly in Guṇacandra's *Mahāvīracaria*, since all of them are different. For the first vow of non-violence, Guṇacandra was not satisfied with one schematic life but gave three of them in order to illustrate successively the spiritual destitution or progress of the character. Thus for having killed beings, the Brahmin Datta was reborn as a Brahmin with an inferior status, but for having improved his conduct, he became King Harivarman in his next life. As regards the second vow, the scholar-monk took up the model with two characters, the honest businessman Satya and the dishonest businessman Baladeva. For the third vow, it is the story of a fallible character, the businessman Vasudatta, who is awakened during his life by a monk and adopts the Jain faith; such a virtuous attitude will allow him to enjoy later on a heavenly happiness; on the contrary, the greedy Vāsavadatta who does not observe the vow of non-attachment dies a miserable death. Lastly, as regards the fourth vow of non-adultery, the frivolous prince Surendradatta is put on the right path thanks to the story of his worse twin-character, the businessman Somadatta.

Consequently, the stories of Devacandra's and Guṇacandra's works demonstrate that while Jain monks kept the rudimentary characters also present in the canonical literature, they did not content themselves with enumerating stories taken from folklore, but consciously resorted to various scenarios in order to awaken their audience. What is more, they wanted to create an organized and attractive set of stories in order to better teach the essential group of the five *aṇuvratas*.

The spiritual progress of a character - Moreover, Jain authors used the length of the novel to introduce new ways of showing the effects on the soul of

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the wandering in the cycle of existences. A first innovation appears in the work of Haribhadra. For indeed, in his *Samarāiccakahā*, he made use of the extended narrative space and presented one good soul and one bad soul affected by all the passions through nine of his multiple existences.

Ex	Soul 1 (good)	Relation between soul 1 and soul 2	Soul 2 (evil)
1	Prince Guṇasena	Master of	Brahmin Agniśarman
2	Prince Siṃha	Father of	Prince Ānanda
3	Minister Śikhin	Son of	Minister wife Jālinī
4	Merchant Dhana	Husband of	Merchant wife Dhanaśrī
5	Prince Jaya	Brother of	Prince Vijaya
6	Merchant Dharaṇa	Husband of	Merchant wife Lakṣmī
7	Prince Sena	Cousin of	Prince Viṣeṇa
8	Prince Guṇacandra	No	Vidyādhara Vānamantara
9	Prince Samarāditya	No	Caṇḍāla Giriseṇa

The message conveyed thereby is as clear as in the short stories: while a good soul triumphs over passions and makes its way toward liberation during his many existences, a vile one experiences decay — the Brahmin Agniśarman becomes the Caṇḍāla Giriseṇa — and must wander for ever in the cycle of existences. But with the length of the novel Haribhadra could deftly display in the successive chapters the effects of the obnoxious passions: anger and pride (first *bhava*), delusion (second *bhava*), envy and deceit (third *bhava*), envy and lie (fourth *bhava*), delusion (fifth *bhava*), envy (sixth *bhava*), deceit (seventh *bhava*), violence (eight *bhava*) and love (ninth *bhava*) on either the good or the bad soul. Moreover, with the numerous lives, Haribhadra could show on the one hand the persistence of karman — a hatred growing from the first existence until the last — and on the other hand the inconstance and the fragility of familial links in the ocean of existence, since the relations between the two main souls vary from one birth to the other as shown in the table above. While such hatred led to a rather simplistic plot insofar the destinies of the souls can go only upwards or downwards, it imparted the first place to the religious message the author wanted to convey: it is necessary for a soul to adopt the values of Jainism leading to the ascetic life and deliverance.

In a second innovative pattern, a further step was taken. Indeed, the pioneer Uddyotana continued to use the same archetypes illustrating a passion and its effect as in short stories. Believing that his wife has an affair with another man, Caṇḍasoma kills his brother and his sister ; because of his pride,

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Mānabhaṭa is responsible for the death of his wife and of his parents; Māyāditya pushes in the well his friend Sthāṇu who only escapes death due to his good fortune; Lobhadeva throws Bhadraśreṣṭhin overboard; out of jealousy, Mohadatta kills the his father Tośala.[1] Uddyotana underlined the fact that the character is a archetype by giving each of the five characters a nickname alluding to his specific defect,

Passion	Characters	Nickname	
Anger	Brahmin Bhadraśarman	Caṇḍasoma	Soma the Violent
Pride	Vassal Śaktibhaṭa	Mānabhaṭa	Bhaṭa the Proud
Deceit	Merchant Gangāditya	Māyāditya	Āditya the Deceitful
Envy	Merchant Dhanadeva	Lobhadeva	Deva the Envious
Delusion	Prince Vyāghradatta	Mohadatta	Datta, the Deluded

and by providing them with a caricatured description. Caṇḍasoma, the Violent, is presented in the following manner,[2]

he has a complexion like the bhramara bee, like soot, or like a gayal ox; and his eyes burn as red as jequirity berries;
he has three rippling furrows that run like forbidding bars across his brow; he is frowning terribly in a way that makes him look like Kṛtānta. His eyebrows are raised like arches and his lips are trembling with rage.
As for Lobhadeva, the Envious, he is[3]
so lean that he resembles a skeleton; there is but little flesh on his bones, his ribs stand out, and he has a long, delicate neck that shakes and sways from side to side;
with his drawn expression and his eyes set deep and hollow as desert wells, he resembles a Vetāla about to leap on a morsel of flesh.

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[1] For a translation of the stories, see Chojnacki 2018a: 362-483.

[2] *Kuvalayamālā* 45.12-13: *bhamaraṃjaṇa-gavalābho guṃjā-phala-ratta-ṇayaṇa-juo //*
tivali-taraṃga-ṇiḍālo bhīsaṇa-bhiuḍī-kayaṃta-sāriccho /
bhumayāvali-bhaṃgillo rosa-phuraṃtāharoṭṭha-juo //

[3] *Kuvalayamālā* 64.23-25 : *maṃsa-vivajjiya-deho ucco sukko va tāla-dumo //*
aṭṭhi-maya-paṃjaro iva uvariṃ taṇu-metta-camma-paḍibaddho /
dīsaṃta-paṃsulīo taṇu-dīhara-cavala-gīvālo //
khallaiya-camma-vayaṇo maru-kūva-sariccha-gahira-ṇayaṇa-juo /
acchai veyālo iva kama-sajjo maṃsa-khaṃḍassa //

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But, instead of presenting various lives in the chronological order in order to illustrate the spiritual journey of a soul, the author skilfully inserted within a complex non-linear plot a set of five embodied passions and gave it a central role. As a matter of fact, these incarnate passions turned out to be one of the previous lives of the characters met with in the main narrative level at the beginning of the book. While Prince Kuvalayacandra (formerly Bhaṭa the Proud) was on a parade with his father, King Dṛḍhavarman in the town of Ayodhyā, he was taken away by his suddenly flying horse and left alone in a forest (7.4-27.1). There he encountered an extraordinary monk Sāgaradatta (formerly Deva the Envious) in company of a god (formerly Datta, the Deluded) and a lion (formerly Soma the Violent) (27.2-31.2). The prince heard from the monk on a second narrative level the life of King Purandaradatta (31.3-45.14), who had been awakened to the Jain faith by the monk Dharmanandana after he had heard on a third level of narration the lives of five characters embodying the five passions and their subsequent repentance (45.15-91.24).[1] Kuvalayacandra learned then that he had to marry Princess Kuvalayamālā (formerly Āditya the Deceitful), to awaken her to the Jain dharma and to enjoy the life of a religious king before he could become a monk. During his fifth existence, the soul of the incarnate passion of pride finally attained deliverance at the same time as the souls of the other incarnate passions. With such a scenario in which short stories are not mere edifying examples, but are linked to the main plot, Uddyotana aptly provided even the secondary characters of his novel with a depth that they do not usually have. Thus, while keeping the efficiency of the usual short stories, the characters representing embodied passions illustrate the spiritual journey of the main heroes of the novel during several existences.

More than one century later, in 905, Siddharṣi followed Haribhadra's example in his *Upamitibhavaprapañcākathā* by presenting the lives of Saṃsārijīva, "Transmigrating Soul", a man who has been badly influenced by his internal foes, the passions, and has not been receptive to the true friends who tried to awaken him so that he has endured many sufferings through an infinite number of existences. But, on the model of Uddyotana, Siddharṣi complicated the plot and introduced three levels of narration instead of one. On a first level of narration, three main characters meet a monk, Saṃsārijīva, and ask him to explain what has led him to abandon the mundane life. The monk satisfies their curiosity on a second level of narration; on a third level is the presentation of the

[1] Chojnacki 2018a: 229-520.

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incarnate passions. Thus, while inventing Passions as friend of a character, Siddharṣi also reused the canonical means of the embodied defects within a parable, but he integrated it into the pleasant narration of the novel and took advantage of it to present more human characters than in Haribhadra's work, insofar as he explains the various destinies since it alluded to the internal fights rather than to an irretrievable hatred transmitted from one existence to another. Besides, the fact that the soul who had been so fallible had become a saint testified to the perfectibility of every passionate soul and was an implicit encouragement to follow the precepts of Jainism. In 1106, Śāntisūri continued to take up this pattern in his *Puhaicaṃdacaria*. Indeed, he narrates in the middle of his work five stories illustrating the five passions and gives them a central role by organizing his work around it: before the fifth chapter, the main soul whose lives are narrated suffers from several passions, but after the fifth chapter, he is improved and becomes himself a teacher in dharma for other characters (cf. infra).[1]

As a consequence, while narrative works took over parables and archetypes used in canonical literature to the same purpose of enlightening the audience, they enforced them even more firmly and effectively thanks to a simple or complex narrative framework that demonstrated how characters evolve over several lives in the infinite cycle of existences. That is probably one of the reasons why Jain monks included those pleasing novels among the didactic works useful to propagate the Jain faith. As of now, I will look into another characteristic that long narratives share with canonical literature and short stories, that is the orality of sermon preaching marked by direct address as well as picturesque details taken from everyday life and reference to popular wisdom.

FROM SERMON DELIVERY TO ELABORATE FICTION

Oral markers and picturesque details - As noticed nowadays by York, pastor and specialist of theological studies, a religious message becomes most effective, if it has their audience's full attention:[2]

> Engaging sermon delivery doesn't guarantee results, but bad preaching does: it guarantees that people won't listen and therefore they don't even make an authentic decision to *reject* what was preached, let alone believe it. Everyone who has ever been to a preaching conference knows

[1] As far as we can judge from Jinaratna's summary of the lost original work, Jineśvara's *Līlāvaī* also integrated the stories of ten incarnate passions in a frame story: see Fynes 2005-2006.
[2] Cf. *The Preacher's complete skills guide* (preachingtoday.com), Step 8 'Deliver and Evaluate': 45.

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this. Two preachers can preach successively and one may hold the audience's attention while the other, though just as true and biblical, puts everyone to sleep. In fact, the magnitude of effective delivery is even starker. Two ministers could preach the same sermon *verbatim* and one of them might lift his congregation to the throne of God and the other one tuck them in for a nap, the only difference between them being the way they delivered the same message.

As experienced preachers, when they couched their teaching in writing since the canonical literature, Jain monks also thought about how to captivate the attention of their audience and resorted to several oral markers, such as questions addressed by disciples to teachers,[1] dialogues between characters, or addresses in the 2nd person as in a sermon, as it is the case in the 35th lecture of the *Uttarajjhayaṇa* (v. 1) expounding the conduct expected from the houseless monk:[2]

> Learn from me, with attentive minds, the road shown by the wise ones, which leads a monk who follows it, to the end of all misery.

Besides, they made frequent use of images known to the audience in order to make this or that point of doctrine understood. For instance, in order to put the sufferings in hell forward, the *Sūyagaḍa* (I.5.1, v. 6) makes use of direct orders:[3]

> They hear the cries of the infernal punishers: beat, cut, split, burn him! The infernal beings loose their senses from fright and do not know in what direction to run.

Elsewhere, in order to show how a monk should not yield to love pleasures, the same text (I.4.2, v. 10-12) recalls how a woman would treat such a man as her slave and give him several orders reminding the audience of the everyday life in a rich house:[4]

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[1] The very name of one canonical text (10th *Aṅga*) is based on this modality of discourse: *Paṇhavāgaraṇāiṃ* "Questions and Explanations".

[2] *Uttarajjhayaṇa* XXXV, v. 1 (translation Jacobi 1895: 203):
suṇeha me egagga-maṇā maggaṃ buddhehi desiyaṃ |
jam āyaranto bhikkhū dukkhāṇaṃta-kare bhave ||

[3] *Sūyagaḍa* I.5.1, v. 6 (translation Jacobi 1895: 279):
haṇa chiṃdaha ṇaṃ dahaha sadde suṇettā para-dhammiyāṇaṃ |
te nāragā ū bhaya-bhinna-saṇṇā kaṃkhaṃti kaṃ nāma disaṃ vayāmo ||

[4] *Sūyagaḍa* I.4.2, v. 10-12 (translation Jacobi 1895 : 277):
suphaṇiṃ ca sāga-pāgāe āmalagāiṃ dagāharaṇaṃ ca |
tilaga-karaṇa-maṃjaṇa-salāgaṃ, ghiṃsu me vidhūṇiyaṃ vijāṇahi ||

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Give me the pot to cook the vegetables in, the myrobolans (for bathing), the jar to fetch water in, the stick to paint the mark upon the forehead, the pin to apply collyrium (to the eyelids), or the fan when it is hot!

Fetch me the pincers (to tear out the hair growing in the nose), the comb, the ribbon to bind up the hair, reach me the looking glass, put the tooth-brush near me!

Fetch me areca-nut and betel, needle and thread, the chamber-pot, the winnowing basket, the mortar, the pot for liquefying natron (used to wash linen).

Another means used in oral preaching is also the insertion of general truths in order to recall the expected ethical standard, as illustrated in the eighth lecture of the *Uttarajjhayaṇa*:[1]

It is difficult to cast aside the pleasures of life, weak men will not easily give them up; but there are pious ascetics who get over the ocean of existences as merchants cross the sea.

Jain monks took over all these oral markers in order to deliver their religious message in their long narratives. For instance, while Uddyotana pretended to describe a painting executed on a scroll in order to describe the sufferings of the cycle of existences, he attracted the attention of the audience by addresses in the 2nd person: "Behold! Here I have portrayed..." or, on the contrary, "But, no, nobody should pay attention to that! (186.5) Elsewhere, while taking the canonical example of the thieves awaken by the Jina, the same author introduced a form of public performance beloved among the common people called *carcarī*[2] that was danced to the rhythm of four sung couplets, such as the following suggesting the attraction of women:

Resplendent they are, with their seductive glances that are like the petals of dark lotuses; languid they are, under the weight of their bosoms as of their round and opulent buttocks; and they make their bracelets chime softly as

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saṃḍāsagaṃ ca phaṇihaṃ ca sīhali-pāsagaṃ ca āṇāhi |
ādaṃsagaṃ payacchāhi, daṃta-pakkhālaṇaṃ pavesehi ||
pūya-phalaṃ taṃbolaṃ ca sūī-suttagaṃ ca jāṇāhi |
kosaṃ ca moya-mehāe supphukkhalagaṃ ca khāra-galaṇaṃ ca ||

[1] *Uttarajjhayaṇa* VIII, v. 6 (translation Jacobi 1895: 33):
dupariccayā ime kāmā no sujahā adhīra-purisehiṃ |
aha santi suvvayā sāhū je taranti ataraṃ vaṇiyā vā ||

[2] For an analysis of the performance named *carcarī*, see Bhayani 1993: 34-53; Leclère 2013: 80-92.

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they rhythmically move back and forth – these young women who are chosen to move and turn in the dance (4.28-29) [*galitaka*]

While the other couplets are used to show the spiritual journey of the thieves (repulsion, awareness and indifference), a refrain that is addressed in the 2nd person is associated to all the four emphasises the religious message:

Be awoken! Why do you not awaken? Do not, under any pretext, allow yourselves to be distracted or led astray. That which is to be done, it must be done. At every moment, death is approaching that being who must die. Such is the refrain. (4.27) [*dhruvaka*]

They also successfully introduced devices in order to keep a tension within their text. For a start, they enriched the narration with various picturesque details likely to please the audience. Indeed, as Uddyotana did before him,[1] Vardhamāna played games with the names of characters, while presenting a playlet in which he calls out several female servants according to incarnate defects: for instance, "Deprived of modesty" (*gayalajje*), "O you Proud of your excellent fortune" (*aisohagga-gavvie*), "O you Pseudo-Ingenue" (*aliya-muddhe*), "O you Intoxicated with passion" (*rāgāvasatte*).[2] As for Devacandra, he used vivid and amusing details, as illustrated in the following description of a lion:[3]

it had a long tail, and eyes as flaming as a torch, an abundant brownish mane which it shook, monstrous round teeth, sharp and curved claws and a tongue moving back and forth like a long leaf.

Besides, Jain authors drew their characters close to their audience by evoking concrete details of their daily lives:[4]

Saṃtiṇāhacaria 738.5-6:

uvaviṭṭho ya tattha egassa taruvarassa tale | diṭṭhaṃ ca tattha vāyāṇīyaṃ kharatāḍataruvarapattaṃ | tao ya gahiūṇa paṇṇayam egaṃ churiya-maggeṇa ukkīriyam akkharehiṃ lihium āḍhatto.

He sat down in the shade of a tree and saw a palm-leaf ready to write on. He took a side of the leaf and engraved letters with the point of a small knife.

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[1] Cf. Chojnacki 2018a: 61-64.

[2] *Jugāijiṇiṃdacaria* 114.22-33 + 115.1-3.

[3] *Saṃtiṇāhacaria* v. 3107-3108a:

aidīhara-naṃgūlo dīvaya-sama-sarisa-nayaṇa-juyalillo |
dhuya-piṃgala-kesara-saḍho aivaṭṭula-kuḍila-dāḍhālo ||
aitikkha-vaṃka-naharo dīhara-pattala-lalaṃta-jīhālo |

[4] For examples in the *Kuvalayamālā*, see Chojnacki 2018a: 64-67.

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Indeed, there are two ways of writing on palm-leaves in northern India, the most frequent being with a reed and ink, and the other rare being with an iron stylus and the incision method.[1] However, considering the mention in this passage of the usage of a small knife, Devacandra seems to allude to the second method. In another passage, the same author evokes the way how people draw water from a well located in an isolated place in the forest:

Saṃtiṇāhacaria 134, v. 1109:

[..] *dīhara-vallīe baṃdhiuṃ puḍayaṃ* | *kaḍḍheūṇaṃ ṇīraṃ piyai*[...]

Having tied up to a long creeper a bucket-like receptacle made from leaves sewed together, he drew water (from a well) and drank it.[2]

By creating surprise or amusement, Jain monks managed to hold the attention of their audience not only during the time of a sermon or a short story but throughout the numerous pages of their narratives. In order to avoid the monotony and better deliver their message, they also exploited plays with the rhythm of a sentence and gave them a new turn that befitted the length of the novel.

Variations of rhythm - To preach the importance of an idea, it was customary practice in the canonical literature to resort to various kinds of binary rhythm. One of them, the accumulation of comparisons between one reality and another, was used by the authors of long narratives.[3] For instance, in the *Jugāijiṇiṃdacaria* (202.4-6), Vardhamāna used a string of similes taken from another register, while pointing out to the volatility of fortune in the cycle of existences:[4]

This is so, Prince! Fortune is associated to kingship. However kingship is as difficult to acquire as Pātāla is difficult to fill up ; it is full of vulnerable spots easy to pounce one as the courtyard of the Jain temple is full of openings easy to reach ; it is of bad taste like the association with evil people ; it likes money like the heart of courtesans ; it is unstable like the glance of a young

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[1] Cf. Losty 1982: 7.

[2] On the composition and usage the *puṭaka*, voir Chojnacki 2008: 215, n. 729.

[3] See for instance *Uttarajjhayaṇa* XI "The very learned" (Jacobi 1895: 46-49).

[4] *Jugāijiṇiṃdacaria* (202.4-6) : *tahā kumāra! Lacchī rajja-nibaṃdhaṇā rajjaṃ puṇa pāyālaṃ piva duppūraṃ, jiṇa-maṃdirājiraṃ viva sulaha-vivara-niyaraṃ, khala-saṃgayaṃ piva virasāvasāṇaṃ, vesa-kāmiṇī-hiyayaṃ va attha-vallahaṃ, taruṇī-paloiyaṃ va caṃcala-sahāvaṃ, vijju-vilasiyaṃ va acirāloyaṃ, bharaha-suya-cariyaṃ piva dāviya-vicitta-rasaṃ, abuha-vayaṇaṃ piva pariṇāma-dāruṇaṃ, saṃjhabbha-rāya-vilasiyaṃ thova-rāgaṃ*. See also *Puhaicaṃdacaria* III, v. 192: "fortune is as fickle as the ear of an elephant; beauty is as fleeting as the red colour of a sunset; life passes as quickly as an autumn cloud; expressions of love are similar to a dream."

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girl ; it is as fleeting as the flash of a lightning ; it displays various emotions like the acting of an actor ; it has dire consequences like the words of unwise people ; it has an affection as short in duration as the red colour of a twilit sky.

Likewise, Śāntisūri inculcated in his audience the futility of the cycle of existences through a repetition of binary sentences with the structure predicate and subject, which is reverse to the usual order:[1]

Sojourn in the cycle of existences is terrible; frightening caused by the great serpent of death exists for all living beings; every action lasts only one instant; separations are unavoidable and pleasures are as unstable as drops of water formed over the tips of blades of grass.

A variation of this model is formed of binary sentences associated with negatives. That such mode of expression was aimed at highlighting that which should be done by virtuous people is proven by the fact that it occurs each time just before or after a crucial event. For instance, in his *Story of fifty-four Great Men*, just at the moment when a young woman prepares to commit suicide, Śīlāṅka uses a chain of absolutive + noun in order to highlight the sin of killing oneself, even if out of love:[2]

Showing disdain for the usages of her family, neglecting the greatness of his lineage, pushing and jostling away every incitement to virtue despite its being as heavy as a mountain, forgetting every sense of shame, which is the ornament of a woman, clinging tightly to instability, showing great esteem for bad customs, praising lack of shame, tasting frivolity [...]

Moreover, in order to keep the attention of their audience throughout the novel, Jain monk-writers introduced other plays with rhythm likely to enrich the range of emotions. As a matter of fact, instead of playing solely with the rhythm of prose (the brevity of a binary rhythm and the long duration of descriptive compounds),[3] several monk-writers chose to continue on the way paved by Uddyotana and to write their work in the form called campū mixing prose and verses, since it allowed them to give another dimension to games with rhythm

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[1] *Puhaicaṃdacaria* VII,144.2-3: *dāruṇo saṃsāra-vāso, savva-sannihio maccu-mahāhi-saṃtāso, khaṇakkhaiṇo savva-saṃjoyā, avassaṃbhāviṇo vippaogā, kusa-koḍī-laṃbiraṃbu-biṃdu-caṃcalā bhogā.*

[2] *Cauppannamahāpurisacaria* 208.17-19: *aṇavekkhiūṇa ṇiya-kula-kkamaṃ avahatthiūṇā jāimahappaṃ, paṇolliūṇa girigaruya-sīlapabbhāraṃ, siḍhiliūṇa vilayālaṃkāra-bhūyaṃ lajjaṃ, avalaṃbiūṇa cāvalaṃ bahum anniūṇa akolauttaṃ, pasaṃsiūṇa ṇilajjayaṃ, kaliūṇa duvvilasiyaṃ.*

[3] Cf. Chojnacki 2018a: 57-61.

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and to indicate the emotions of the characters. Thus, lamentations, songs and words of praise are expressed in verses.[1] Besides, the alternation between prose and verses attracts the audience's attention by arousing its curiosity and astonishment after various interrogative words, such as *kerisaṃ*? "of which kind?", *kaha* "how?", *kiṃ jāyaṃ* "what happened?" introducing verses or passages in verses. What is more, the alternation between prose and verse or reversely also makes it possible to pass from a type of discourse to the other, for instance from a narrative sequence to a sequence consisting of dialogue or from a narrative sequence to a descriptive one.[2] When the transition from prose to verse occurs within a descriptive sequence, it makes it possible to change rhythm and tonalities by passing from the solemn beauty of long compounds punctuated with *śṛṅkhalayamaka* chain paranomasia to the melodious tune of descriptive verses, as illustrated by the description of the bath of Kṛṣṇa and Nemi:[3]

> After having contemplated many a *carcarī*, the kings belonging to the lineage of Yadu began bathing. Of which kind was it? Passionate lovers were amorously holding golden goblets; these golden goblets contained much water reddened by saffron; much water left gracious young women;

young women produced and emitted erotic sounds; on hearing those erotic sounds, young men were astonished; and their astonishment attracted all the kings.

> While young girls happy to throw water with goblets in their hands revealed their charms,
> The pleasing words that had to be said on that occasion in the conversations were brilliant.

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[1] Cf. Chojnacki 2015: 108; 2018a: 78.

[2] On the *Kuvalayamālā*, see Chojnacki 2018a: 76-81; on the *Caupannamahā-purisacaria*, see Chojnacki 2015: 103-111.

[3] *Cauppannamahāpurisacaria* 191.21-29, ici 191.21-25: *pecchiūṇa caccarī-saṃghāyaṃ pāraddhaṃ jāyava-nariṃdehiṃ majjaṇayaṃ | jaṃ ca kerisaṃ? ubbhaḍa-bhuyaṃga-siṃkāra-bharijjaṃta-kaṇaya-siṃgayaṃ siṃgayagga-viṇiggiṇṇa-ghusiṇāruṇa-jalacchaḍaṃ jalacchaḍa-cchoḍiya-vilāsiṇī-yaṇaṃ vilāsiṇī-yaṇa-viyaṇāviya-mukka-sikkāraṃ sikkārāyaṇṇaṇuppaṇṇa-taruṇa-koūhalaṃ koūhalakkhitta-sayala-ṇariṃda-loyaṃ ti | avi ya*

Kara-kaliya-siṃgayāmukka-ṇīra-paharāurāṇa taruṇīṇa |
avvatta-mammaṇālāva-jaṃpiyavvāiṃ rehaṃti ||
daiya-jala-ppaharuppaṇṇa-saṃgamubbhūya-vibbhama-vilāsaṃ |
kīe vi jaṇiyaṃtara-pāṇi-kisalayāloiyaṃ sahai ||

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With a coquettish agitation due to the contact of the water thrown over by her beloved, one of them was shining while looking at water in her little hand.

While Jain monks kept track of the orality of a sermon in their long narratives, they avoided the dryness of commentaries and captivate the audience by inserting various plays with the rhythm. Besides, while Treasuries of Stories were not meant usually to be read throughout, the whole of a novel could convey a religious teaching thanks to its elaborate plot.

Edifying plots - Inside the long narrative frame of the novel, the authors developed various strategies in order to lead their audience on the path of the Jain dharma. For instance, instead of the recurrent scenario in a short story of a monk arriving in a city and ordaining many people after his sermon, they introduced spectacles or embedded stories at a moment of the narrative where they could plausibly and progressively change the attitude of a hero. Such is the long tale of the monk met by Prince Kuvalayacandra in the *Kuvalayamālā* is presented to him, when he has arrived alone in the forest far from the happy life of the palace. As for Śāntisūri, he presented in his *Puhaicaṃdacaria* the story of a merchant Surasundara, who was not in direct contact with an ascetic, but overheard him ascetic speaking to his wife without knowing who he really was (109.22-25). The transformation of the character is gradual. At first, since he suspected the monk being a lover of his wife, he felt like inflicting on him a severe beating, but overcame his anger (109.26-30) and listened to the stories. At the end of each of them, the merchant changed his mental attitude, felt remorse for his conduct and asked for the lessor vows (122.29-31). Lastly, when Vijayasiṃha explained the prior lives of the two main characters, Vīrasena and Bhuvanasundarī, he placed them at two major points in the text: for Vīrasena, they are related just at the end of the analepsis so as to better impress Harivikrama, who listens to the embedded story, and for Bhuvanasundarī, they occur just before her ordination together with her husband (v. 8806-8899).

Moreover, while short stories illustrated this or that virtue or defect, the long space of the novel was used by Jain monks for highlighting the complexity and futility of the cycle of existences and several means conveyed the message that individuals are helpless without the Jain dharma. Such is the invention of a non-linear plot that will teach to the audience that things are not what they seem to be in the first instance. Thus the audience hearing the pleasing life of Kuvalayacandra does not know at the beginning who he really is and discovers it only with the help of a clairvoyant monk who reveals that he is the same soul as

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the incarnate pride of two previous existences. In a similar way, while Vijayasiṃha began *in medias res* with the adventures of Prince Harivikrama to who the edifying story of Prince Vīrasena was narrated over about 7000 verses, he showed to his audience that the main aim of his novel was the initiatory journey of the double of the hero of the novel. In this structure, the many embedded stories usual in Jain literature take a further dimension. At the same time as they create confusion in the mind of the audience, they converge to deliver the same message. This is the case for instance in the long sub-story of Vīrasena. While there are several speakers, there is only one main listener. When the ascetic presented himself to Prince Vīrasena, he actually explained to Prince Harivikrama who he was. The other listeners are also connected to Vīrasena, since his conduct is the subject of the discourse addressed to Candraśrī, who is destined to marry Vīrasena, and to Vilāsalakṣmī, Candraśrī's friend. Thus, the analepsis as a whole conveyed to Harivikrama and the audience the necessity to practice the Jain dharma.[1]

Another device was used by Uddyotana in the *Kuvalayamālā* to convey the message that the practice of the Jain dharma can help coreligionists overcome the feeling of being without shelter in the cycle of existences, where everyone is left alone, since all bonds are unstable, and since a soul does not keep track of its previous existence. It is the invention of a pact made by five souls to help one another from one existence to the other. After the five characters embodying each a passion were awakened by the monk Dharmanandana, since they feared not to be able to stick to the practice of Jain values in the dangerous cycle of existences, they decided that the first one to be awakened would help the other four in their next life (91.25-92.9) and show to each other the signs of recognition that they would fashion and place in the ground (110.26-27). This literary device was reused by several Jain authors after Uddyotana. In 868, in his *Story of fifty-four Great Men*, Śīlāṅka depicted six friends, who meet again during several existences. The future Ṛṣabha is reborn in Mahāvideha with his former minister and four friends born the same night. All the six become monks. Then, he is reborn in Pūrvavideha as a prince and four of his friends as younger brothers and the fifth as his charioteer. Finally, in his existence of Ṛṣabha, he has his friends of the first existence as children (31.1-7). Likewise, in 1104, Devacandra conspicuously took up Uddyotana's device in his *Story of Śāntinātha*:[2]

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[1] Cf. Chojnacki 2016.

[2] *Saṃtināhacaria 318.9-10, v. 2705-2706:*
jā cavaī paḍhama-yaraṃ sā iyarāe jiṇiṃda-dhammammi |

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the soul of the woman who is reborn first must be awaken by the other to the Jain dharma that is so difficult to acquire in the course of hundreds of thousands of existences.

As you were reborn first, my beautiful friend, I came in the scene of this place in order to awaken you.

Lastly, several of the Jain authors of long narratives used episodes in the novel or the novel itself to lead the audience from the pleasures of love to the practice of the Jain dharma. For instance, in Śīlāṅka's *Cauppannamahāpurisacaria,* in order to convince King Rājaśekhara of the futility of love, his minister presented a whole play aimed at provoking the renouncement of the world.[1] Therein, while the love affair between the hero Lakṣmīdhara and the heroine Bandhumatī is developed at length, the sad outcome of their unavoidable death is merely briefly adumbrated. This is tantamount to delivering a religious discourse. King Rājaśekhara having perfectly understood the ineluctability of death and the nature of the cycle of existences wishes to adopt the wandering life of a Jain monk. On several occasions, Uddyotana showed to his audience the ill-effects of love and delusion. For instance, in the story of Mohadatta, at the same time, the character falls in love with his own sister, and his own father who does not recognize the young lady he once loved falls in love with his daughter.[2] In the story of Kāmagajendra, Uddyotana also used the narrative complexity and the various illusions it creates for his religious purpose.[3] What is more, he used the whole of his novel to convey this message. While the audience believes at first to follow the adventures of Prince Kuvalayacandra and his several feminine conquests, they learn in the course of the novel that the mission of Prince Kuvalayacandra is not to marry Princess Kuvalayamālā, but to awaken her to the Jain dharma as he does for his cousin, his half-brother of his father. Thus Uddyotana resorted to the curved and complex structure of his novel modelled on *Kādambarī* with the conscious intention of denouncing the delusions of love that constitute obstacles on the way to deliverance. As a consequence, the plot of Uddyotana's novel operates on a macro-level the same function as a parable on a

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bhava-saya-sahassa-dulahe boheyavvā u nicchayao ||
tā taṃ si cuyā suṃdari, paḍhama-yaraṃ teṇa kāraṇeṇa ahaṃ |
tuha paḍibohaṇa-heuṃ saṃpattā ettha raṃgammi ||

[1] In his part of a joined article (Chojnacki and Leclère 2012): 185-195, and more particularly 194-195.
[2] Cf. Chojnacki 2018a: 455-483.
[3] Cf. Chojnacki 2018a: 1006-1044.

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micro-level and teaches both the vanities of the world and the salutary practice of the Jain dharma.

To sum up, while Jain monks used the form of the long narrative, they knew how to put in perspective all the means at the disposal of experienced preachers. They gave their characters psychological depth testifying to their spiritual progress; they made use of the complexity of embedded stories linked to the main story in order to illustrate perfectly the complexity and futility of the cycle of existences; and they used complex plots to show the futility of passions and the benefits of the Jain dharma. Those qualities are likely to explain why Jain monks were prone to encourage the diffusion of those jewels on Indian literature. This should explain also why merchants and their spouses enjoyed listening to scholar-monks reading and commenting them in public and did not hesitate in spending fortunes to have them copied and passed on to posterity among the treasuries of Jain bhandars.

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New Dimension of Yoga in *Yogatattvavāridhiḥ*

Dr. Subash Chandra Das

Mahamohopadhyaya Pandit Damodara Mohapatra Shastri was a great philosopher of Odisha. He was born in a priestly Brahmin family at Patayoshipur near Gavakunda in Puri District in 1890 A. D. He has written thirty books in Sanskrit covering almost all branches in a new style which attracted the students. This is his contribution to make the difficult subject more interesting. He has written books in the field of Indian philosophy those are very simple and lucid. Out of those the text *Yogatattva-vāridhiḥ* is described here.

The text *Yogatattva-vāridhiḥ* has four chapters namely - (१) समाधितरङ्गः (२) साधनतरङ्गः, (३) विभूतितरङ्गः, (४) कैवल्यतरङ्गः

The text starts with the invocation to Lord Balabhadra, Lord Jagannātha and Goddess Subhadrā. The invocation of Lord Jagannātha is like this-

कुन्देन्दुस्फटिकाश्मनिर्म्मलतनुयोगीश्वराधीश्वरो

ब्रह्माण्डं सितसर्षपोपममनन्ताख्योरगस्त्यात्मना।

स्वे शीर्षे सितसर्षपोममनन्ताख्योरगस्त्यात्मना

सोऽयं वो विदधातु वाञ्छितफलं नीलाम्बरः सर्वदा॥ [1]

After invoking to three lords he then invokes to Godess Kālī who is the family Goddes of Pt. Śāstrī.

काली कल्पान्तकालानलसदृशजटाबन्धवेलायमान.....

Then he introduces the beginning of such a text through a question and answer model. The dialogue starts between a student and teacher. He introduces this text as once upon a time a student having seen various people lying in sufferings of various types goes to teacher and asks O Teacher! Please tell me how can one get freedom of these types of sufferings in this earthly bondage? The man is always in bondage of birth and death and how can he get himself free from such a bondage in one's life and how can he get *Kaivaly Mukti*?

अथ कदाचित्कश्चिच्छिष्यो विविधदुःखमग्नान् जनान् दृष्ट्वा दयाद्रचित्तस्तेषां तद्दूरिकरणाय कृताञ्जलिपुटेन निजगोरन्तिकमागत्य गुरूमप्राक्षीत्पूज्यपादा गुरवः। विविधदुःखपूर्णेऽस्मिन् संसारार्णवे

[1] *Yogatattva-vāridhi*, p. 1

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निमन्गोन्मग्नानां जन्म-जरा-रोगमरणादिनाक्लेशभाजां जनानामुद्धरणायेदृशी सुस्तरतरणिर्निर्देश्याङ्गा ते एकस्मिन्नेव जन्मनि उत्तरेयुः, सुदीर्घजीविनः सन्तः कैवल्यमुक्तिमपि लभेरन्॥[1]

Then the dialogue goes on in simple and lucid style. The teacher replies the above question and says- dear. I shall try to reply your question in the light of *Yogaśāstra*.

गुरुः – वत्स! त्वत्प्रश्नानां जगदुपकाकत्वेन योगशास्त्रानुसारेणैव तदुत्तरदाने प्रवर्तामहे।[2]

The text has a different type of beginning than the normal *Yogaśāstra* and at first highlights *saṁsāra*, *duḥkha* and its causes and final goal to achieve *mokṣa.* He has introduced the *śāstric* discussions within the framework of Indian traditional *śāstric* style but in simple Sanskrit.

The *saṁsāra* is full of sorrows and sufferings. The things we perceive in this world are of three types-namely-liking, disliking and the both संसारेऽस्मिन् यावन्ति वस्तूनि परिदृश्यन्ते तत्सर्वाणित्रिविधान्येव। प्रियाप्रियोदासीनभेदात्। As the philosophers try to define every concept, he also has done so in this text. While defining *sukha, duḥkha* and *udāsīna,* he does it correctly from the sastric point of view, for example -

प्रियम् - यद्वस्तुसुखजनकं तत्प्रियम्।

अप्रियम् - यद्वस्तुदुःखजनकं तद्वस्त्वप्रियम्।

उदासीनम् - यच्च सुखजनकं नापि दुःखजनकं तदुदासीनम्।

Not only he defines the concepts but clarifies it with proper examples so that the pupil can understand it better. For example – in this case of *sukha, duḥkha* and *udāsīna,* he gives examples in this way.

यथाहि - कश्चित् एक एव विजयो राजा स्वसैन्यपक्षो सुखदायी, शत्रुसैन्यपक्षो दुःखदायी, बिभिन्नदेशीयराजानां पक्षे चोदासीनः।

Likewise, he goes on futher to discuss the nature of *duḥkha,* and the cause and its way of eradication. The world is described through these three types of realities of things and it is again experienced as per ones own individual perceptions. In order to know the real nature of the things, one should go to the

[1] *Yogatattva-vāridhi,* p. 2
[2] Ibid, p. 3

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practice of *yoga*, after getting the differentiation (distinction) between Prakṛti and Puruṣa and getting the distinctive knowledge, One gets *kaivalya* are *mokṣa*, but not otherwise. It has been propounded by the sage Patañjali. Without yogic practice, the real knowledge of the things does not arise at all and then how one will get *kaivalya* afterwards?

योगमन्तरेण पदार्थविषयतत्वज्ञानं कथमपि न सम्भवेत्तेन कैवल्यलाभोऽपि नैव भवेदिति।

Thus, the dialogue leads to the beginning of the introduction of the text. Next the pupil asks - what is the way of attainment of *kaivalya* and is there any similarity between Kapila and Patañjali? The teacher replies - As there are a lot of similar opinions still there is some striking difference.

According to Kapila - one gets *kaivalya* through the true knowledge of twentyfive elements starting from *Prakṛti* etc. But according to Patañjali - it is possible through the real knowledge of twenty- six elements *Prakṛti* etc. With īśvara as well. Here one can see the approach of author how he takes up the discussion to give a clear picture of the text.

Then as per the demand of the pupil, he explains twenty –five elements. While discussing this he takes much care to explain every bit of the concept in best possible manner. He also gives the synonyms (He³ee&³eMeyom³e) in order to define the concept clear to pupil, which is unique. For example - तत्र सत्वरज- स्तमसां गुणत्रयाणां साम्यावस्थैव प्रकृतिः। तस्याः प्रधानम्, ब्रह्म, वहुधानकम्, अव्यक्तम्, माया, मूलप्रकृतिश्चेति पर्यायशब्दाः। तत्प्रकृतेरेव महत्तत्वस्योत्पत्तिः। तस्य बुद्धिः आसुरी, मतिः, ख्यातिः, ज्ञानम्, प्रज्ञा चेति पर्यायशब्दाः। तस्मात्महत्तत्वादंहङ्कारस्योत्पत्तिः। तस्य भूपतिः वैकृतम्, तैजसम्, अभिमानः चेति पर्यायशब्दाः।

This is his style of explaining the philosophical concepts in a simple manner. He has taken much care to make every concept understandable to the pupil. This is the speciality of the text.

The author explains what is *indriya* and its types in great detail in order to acquaint the pupil to go into the subject matter. Then the pupil asks- are there more *padārthas,*than that of twenty-five and twenty six? The Guru answers- yes! It is centainly. Other philosophers accept *padārthas,* according to their tenet.

In this context, the pupil asks - what are the other *darśanas*? And what are they? The guru replies - at first the Darśanaśāstra is of two types – *āstika* and *nāstika.* Then he goes on describing the two. The pupil does not stop here. Again

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he asks regarding the *anubandhacatuṣṭaya* of this *śāstra*. The teacher replies one by one and all the philosophers try to find out a solution to the problem of *duḥkha* and shows the way to reach the final goal i.e. *mokṣa*. The text runs like this - पदार्थतत्त्वज्ञानेमेव दुःखनिवृत्यपायः, संसारोऽयं दुःखालयः, तत्र मनुस्यो यद्वस्तु सुखमिति मनुते तदेव दुःखस्यादिभूतम्। सुखानुसन्धेनायं संसारोऽहरहो भ्रमतीति सकलदार्शनिकाः प्रकाशान्तरेण स्वीचक्रुः। ...दर्शनशास्त्रेषु स्थलतो दुःखावादं भित्तिरूपेण दुःखनाशं च प्रतिपाद्यवस्तुरूपेण निर्णीय दुःखनाशस्योपायपरम्परा निर्दिश्यनित्यसुखलाभस्य मोक्षस्य वा पथनिर्धारण चक्रुः।[1]

The pupil then asks about the aim of yoga *śāstra* and how one get *kaivalya*? The Guru answers and says there are seventeen natures of *yoga* and by the attainment of *siddhi* by the yoga practice after thinking constantly on īśvara and by the help of the real knowledge of twenty-six elements, one attain *kaivalya*. The seventeen natures of *yoga* are described one by one. This is very much significant and unique in explanation. To illustrate -

तेषां सप्तदशयोगानां स्वरूपाणि, यथा – 1. एकस्मिन् वाह्यवस्तुन्यन्यवस्तुनो योगो योगः। 2. एकस्मिन् वस्तुन्यन्यवस्तुनो मिश्रीकरणं योगः। 3. केषाञ्चित्कार्याणां कारणानां चैकत्रयोगो योगः। 4. योद्धाणां नियमानुसारेणास्त्रधारणं योगः। 5. वस्तुतत्त्वनिर्णयकयुक्तिघटितवाक्यं योगः। 6. प्रकृतेन छलेन वा तत्त्वगोपनपूर्वकं कार्यप्रदर्शनं योगः। 7. देहस्य दृढिकरणार्थकः सुस्थीकरणार्थकश्चोपायो योगः। 8. शब्दविन्यासश्चञ्चला योगः। 9. शब्दार्थबोधक शक्तिविशेषो योगः। 10. कौशलेन कार्यनिर्वाहो योगः। 11. लब्धवस्तुनो रक्षणोवेक्षणं योगः। 12. चिन्तया दुर्लभवस्तुन उपायपरिज्ञानं योगः। 13. एकस्य वस्तुनोऽन्यनूतनवस्त्वाकारेण परिणतीकरणं योगः। 14. जीवात्मना परंब्रह्मणिसंयोगकरणं योगः। 15. आत्मविषयक चिन्ताप्रवाहस्योत्थानीकरणं योगः। 16. सकलमनोवृत्तिनिरोधो योगः। 17. चित्तस्यैकतानीकरणमेवाग्रीकरणं वा योगः। इति सप्तदशयोगः।[2]

This description is much more innovative and explanatory for the easy understanding of the pupil. Then the pupil asks who are the first *sādhakas* of this *yoga*? The Guru replies – out of these seventeen *yogas* the first thirteen preceptors are the sages like Śukrāchrya, Bṛhaspati, Indra, Punarvasu, Agniveśa etc. The rest four Hiraṇyagarbha, Mahadeva, Kārttikeya, Kapila, his disciple

[1] *Yogatattva-vāridhi*, pp. 6 - 7
[2] *Ibid*, p. 17

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Pañcaśikha, Rājarṣi Janaka, Brahmarṣi Vaśiṣtha, Yogaśreṣtha- Dattātreya, Jaigīṣavya-Yogīśvara Yājñavalkya and Patañjali etc. see. p. 17.

What are the four types of *yoga* and its description- asks pupil. The Guru replies that- yoga is of four types - Mantra, Laya, Rāja and Haṭha. The Guru (author) quotes from *Gheraṇḍa samhitā.*

मन्त्रयोगोलयश्चैव राजयोगे हठस्तथा। योगश्चतुर्विधः प्रोक्तो योगिभिस्तत्त्वदार्शिभिः॥[1] इति ।

Then the author explains each *yoga* to the pupil and then after doing so explains specialty of each *yoga.* He frequently quotes from various yogic texts like *Haṭha yoga pradipika* and acknowledges it. For example – सौम्य! योगेऽस्मिन् धौति-वास्ति-नेति-त्राटकनौलि-कपालभाति नामकानि षडङ्गानि अपेक्ष्यन्ते –

धौतिर्वास्तिस्तथा नेतिस्त्राटकं नौलिकं तथा। कपालभातिश्चैतानि षट्कर्माणि प्रचक्षते॥[2]

The author also mentions not only various types of *yoga* but also the results very systematically. It is very interesting to note various explanations given by the author in order to bring out a total picture of each *yoga* to the pupil. He has also tried to give a short chronology of the development of the *yoga*.

शिष्यः – पुज्याः! योगस्यास्य के प्रधानानुष्ठातारौ।

गुरुः - वत्स! गोरक्षमार्कण्डेयो मुनिश्रेष्ठवेवास्य प्रयोगस्य प्रधाननुष्ठातारौ।

तत्र गोरक्षमुनिनये योगाङ्गानि षट्। आसन-प्राणायाम-प्रत्याहार-धारणा-ध्यान-समाधिभेदात्। मार्कण्डेयमुनिनये तु वक्ष्यमाणानि पातञ्जलयोगदर्शनोक्तन्यष्टावेवाङ्गानि।[3]

Important or Benefit of *Yoga* - Regarding the importance of *yoga*, the pupil asks to teacher, what is the real benefit of practice of *yoga*? The Guru replies that – when one practices *yoga* he gets *siddhi,he becomes sarajña*, gets long life, lives without taking food and even when he does not inhale, he never dies in such stage.

Way or preparation of the practice - Regarding the practices of *yoga* the text provides some extra information's which are not found in other texts. He says that one should practice according to the Patañjali's advice described in the *sādhanapāda.* But over and above one should prepare him before the practice

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[1] घेरण्डसंहितोक्तः

[2] Haṭhayogapradīpikā, p. 29.

[3] *Yogatattva-vāridhi,* p. 20.

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both physically and mentally. One should leave the social contacts and after getting proper teaching from a Guru one should go to a lonely place and there being seated calmly, he should practice it. He should bathe three times, having purity in one's nature (both physical and mental), concentrated, clam-minded, applying white Bhasma to the forehead and seated in *yogāsana* one should practice *yoga.* सदाचारनिष्ठः सन् कस्मादपि ज्ञानिनो योगिनो वा सकाशद्योगविषयिर्णी सुशिक्षां लब्ध्वा योगानुष्ठानोपकारकान् यमनियमासनप्राणायामप्रत्याहारध्यानधारणासामाधीनायत्तीकृत्य संसार-शक्तिं लोकसङ्गं च त्यजेत्। तत ... एकस्मिन् मनोरमप्रेदेशे मनतृप्तिकरं मठं, व्यासकुटीरं वा निर्माय तत्र स्थित्वा त्रिकालस्नायी, शुचिस्वाभाव, एकाग्रचितः, धीरप्रकृतिः, श्वेत भस्मधारी, योगसनोपविष्टश्च भूत्वा योगमभ्यसेत्।[1]

Kuṇḍalini - The place *kuṇḍalini* is described as the space between genitive organ and excretatory passage (Anus). That is called *kāṇḍa.* In that space the *kuṇḍalinisakti* lies like a serpent when one tries to arouse it, one slowly feels the energy arising in that place and goes through *suṣumnā.*

सा सकलानाडीः सम्वेष्ट्य सार्धत्रिवलयाकारं सर्पाकारं खलाङ्गुलं मुखे दत्त्वा सुषुम्नाछिद्रमर्थात् मेरुदण्डस्य वर्हिर्विद्यमानयोरिडा-पिङ्गलयोर्नाड्योर्मध्यगतं सुक्ष्मनाडीविशेषमवरूध्य तिष्ठति।[2]

The *kuṇḍaliniśakti* is the central source of pranic energy, hence arising of कुण्डलिनीशक्ति should be the aim of a *yogī.*

सेव कुण्डलिनीशक्तिः वायुवह्न्योः सूक्ष्मांशभूत-श्चिन्मयपदार्थः। इति योगिनो निगदन्ति। प्राण एव प्राणिमात्रस्य जीवनीशक्तिः। प्राणस्य शक्तिकेन्द्रं कुण्दलिनीशक्तिः।[3]

Scientific outlook and discussion in the text - Through the dialogue method, the pupil asks the Guru that what is the cause of flow of blood in human body? The replay comes from the Guru that one foreign doctor namely 'Dod' in his book wrote that –there is one *śirā* above the heart and starting *merudaṇḍa,* if it is it cut the blood flow stopa in the body. Hence this is the main channel of blood flow. Through this *śirā,* the blood flows normally in the Oeceveer. Another doctor namely – 'Kumb' said by the side of spine there are two *śirās* out of which one is

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[1] *Yogatattva-vāridhi,* p. 32.
[2] *Ibid,* pp. 44 – 45.
[3] *Ibid,* p. 49.

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responsible for ज्ञानशक्तिवाहिनी and another is क्रियाशक्तिवाहिनी. It was known by dissection of human body. But the author says all these *nāḍis* and the whole organ functions through the *vāyaviyaśakti* and the main source of it is *kuṇḍaliniśakti*. मेरूदण्डमध्यस्थ धमनिमध्यगता याः सर्वा वायवीयशक्तयः सन्ति, तासु याः सर्वाः श्वासप्रश्वासादिवाह्याः संदृश्यन्ते ता एव देहस्था मूलवायवः। तासां वायवीयशक्तिकेन्द्रमेव कुण्दलिनी शक्तिः।[1] He also says- मेरूदण्डसंलग्नस्थासु शुन्योदरासु असंख्यातासु वायुवाहिनी धमनीषु ज्ञानेछा-क्रियाशक्तिवाहिन्यस्तिस्रो नाड्यः प्रधानी इति योगनामभिमतम्। तत्समस धमनीमार्गे ज्ञानेछाक्रियाशक्य-स्तडिन्मयवायुसहाय्येन देहे देहस्थसकलयन्त्रेषु च संयोजिता भवन्ति।

The existence of life in unconscious level is due to the impure air in the body is accepted by the yogis. So also it is acceptable by the doctors as they give chloroform to the person and that time he becomes unconscious. It is due to the pressure of the impure air in the blood, which affects the flow of the blood to the brain. डाक्टरो 'हिउसन्' कथितवान् - प्रखरभावेनाकर्षिते श्वासे रक्तगतविशुद्धवायुः (अम्लजानः) अल्पः सन् विषाक्तवायुः (क्षारजानः) अधिको भूत्वा स्नायुमण्डलस्य विषाक्तकरणेन रोगिमस्तिष्कमपि विष-क्रियाभिभुतः सन् निष्क्रियं भवेदिति य। विशालवायोराधिक्यस्यैव चैतन्यलोपे कारणमिति मतं 'वनउइ' डाक्तरोप्यनुमुमोद।

Conclusion - From the above discussion we may conclude the following – 1. M. m Pt. Damodar Mohapatra Sastri has introduced a new method of dialogue to present the *śāstric* theories in the Twentieth Century. 2. The style simple and lucid for which it attracts the mind of the pupil. 3. Though the text is unique in its approach and presentation. It has not neglected the śāstric nature of a text. 4. The author has a scientific approach of Enquiry and makes comparison with the western thoughts in his texts whenever he feels it necessary.

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[1] *Yogatattva-vāridhi*, p. 51

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Word–Order in Sanskrit - A Study

Prof. J. Krishnan

Syntax in English deals with the mode of arranging words in sentences and lays down rules for the proper and correct arrangement of words. In Sanskrit and other languages, that are rich in inflexions, syntax has not this definite scope. The grammatical inflexion itself shows the relation of one word to another and no harm or inaccuracy occurs, if the student does not observe the usual order of words in a sentence. Take for example, the English sentence – Rama saw Govinda. If the order of the words Rama and Govinda are changed there will be a very great difference in the meaning; it will, in fact, be a different sentence altogether. On the other hand the same sentence in Sanskrit Language, namely, रामो गोविन्दं अपश्यत् would convey the same sense even if the order of the word is changed, resulting in these sentences, namely, गोविन्दं रामो अपश्यत्, अपश्यत् रामो गोविन्दम् the order or arrangement of words in Sanskrit sentences is not, therefore, a point of great importance. But this does not mean that perfect arbitrariness is allowed. And there are certain cases which demand arrangement of words in a particular order.

IMPORTANCE OF WORD-ORDER - There is a positive constraint on the word-order for the object complement particularly when the roots kṛ and man are used. For instance, आचार्यः अज्ञानं विज्ञानं करोति यत्कृपा मूकं वाचालं करोति. The change of word-order of विज्ञानं to अज्ञानं or मूकं to वाचालम् will result in the change of meaning. Here, of course, quite the opposite meaning. The interrogative statement किं पठति has two different meanings which are as follows:

1. What is he reading which is a 'wh' type;
2. Is he reading which is a yes or no type.

In this sentence there is no ambiguity in regard to the meaning conveyed by the word पठति. But the word किम् may be taken in the sense of 'wh' type or yes or no type. There is no other alternative such as the sense of derisiveness/ sarcasm, as this sense can be arrived at only when the word is uttered with particular intonation. In written expressions, intonation has no role to play. The ambiguity in regard to the sense of the sentence as to whether it comes under the 'wh' type or yes or no type is caused by the ambiguity in regard to the meaning of किम्.

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It follows that ambiguity in the sense of the sentence could be resolved only by removing the ambiguity in regard to the meaning of किम्.

The ambiguity in regard to the meaning of kiṁ may be resolved in the following manner:

If the interrogative pronoun kiṁ is used before an intransitive verb then it is a 'wh' type and when used after an intransitive verb then it is a case of yes or no type. In the case of transitive verbs, however, interrogative pronoun is used after the verb only as is evident from expressions such as हसति किं स्वपिति किं वा. These examples can never be viewed as coming under 'wh' type.

In the syllogistic expression – पर्वतो वह्निमान् fire is predicated of the mountain. And the existence of fire in the mountain is doubtful. But if the order of the words is changed, we have the expression - वह्निमत् पर्वतः, the meaning of which is that the mountain is associated with fire. Here the presence of fire in the mountain is an object of certitude.

The difference in the meaning in regard to a single sentence when the order of the words comprising it is changed must be explained as follows:

In the case of the expression पर्वतो वह्निमान् the relation between the two, namely, mountain and fire is one of उद्देश्य-विधेयभाव. That is, mountain is the object with reference to which fire is predicated of. The same meaning cannot be had in the expression वह्निमत् पर्वतः as this expression being a single unit does not involve reference to उद्देश्य-विधेयभाव.

Thus it is known that even in Sanskrit order of words comprising a sentence is important as is in the case of other languages.

WORD-ORDER IN VEDIC SANSKRIT - Syntax is concerned with the arrangement and meaning of the words when they are combined to form a sentence. Words may be classified as follows:

1. Inflected words: (a) the noun (substantive and adjective), (b) the verb, (c) the particle and (d) the pronoun.
2. Uninflected words: (a) prepositions, (b) adverbs and (c) conjunctions.

A comparison of the Ṛgveda with that of classical Sanskrit from the standpoint of Syntax shows that

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1. there is the use of the middle voice, tenses, moods, inflected participles and infinitives;

2. there is the use of the passive voice and of indeclinable participles and of adverbial prepositions;

3. the periphrastic verbal forms are non-existent.

Later Saṁhitā-s and the Brāhmana-s exhibit a gradual transition by restriction or loss in the former group and by growth in the latter to the condition of things prevailing in classical Sanskrit.

Since metrical considerations largely interfere with the ordinary position of words in the Saṁhitā-s, the normal order is best represented by the prose of the Brāḥmana-s.

The general rule is that a sentence must begin with a subject and end with a verb. The remaining members must come in between. The following examples explain this view.

1. विशः क्षत्रियाय बलिं हरन्ति। [1] Here the sentence begins with the subject.

2. प्रयाजैर्वैदेवाः स्वर्गं लोकमायन्.[2] It may, however, be preceded by particle like uta or occasionally by any other member of the sentence intended to be strongly emphasized.

3. यान्ति वा आप, इत्यादित्य, इति चन्द्रमा,यान्ति नक्षत्राणि.[3] The verb is used in the beginning of a sentence when it is strongly emphasized.

4. i. सर्वे ह वै देवा अग्रे सदृशा आशुः[4], ii. मित्रो वै शिवो देवानाम्[5] A predicative noun with the copula, which may be omitted, being equivalent to a verb naturally occupies the same position.

5. छन्दांसि युक्तानि देवेभ्यो यज्ञं वहन्ति[6] As regards the cases, the accusative is placed immediately before the verb

6. द्वि वै सोम आसीत् अथ इह देवाः.[7] Adverbs and indeclinable participles occupy a similar position. Occasionally such words occur in the beginning.

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[1] ŚB.
[2] ŚB.
[3] Thid.
[4] Thid.
[5] TS.
[6] ŚB.
[7] ŚB.

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7. 'स्वपन्तं' वै दीक्षितं रक्षांसि जिघांसति। [1] A participle if empathic may be placed at the beginning.

8. 'हिरण्ययेन' रथेन।[2] The attribute precedes its substantive.

9. जयेम'शं' युधिस्पृधः।[3] The preposition belonging to a verb precedes it. At times, it follows the verbs too.

10. 'प्र' प्रजयाजायेय।[4] When a compound verb is emphatic, the preposition alone as a rule occurs first.

When used with substantives, the prepositions as a rule follow their case, while the prepositional adverbs precede it. The reason for this is that the former supplement the sense of the case, while the latter modify the sense much more emphatically.

11. 'त्रि' संवत्सरस्य। [5] Multiplicative adverbs precede their genitive. The particles accented or unaccented cannot occur in the beginning of a sentence. They either follow the word they emphasize in any position in the sentence. Or they occupy the second position in the sentence as emphasizing the whole statement.

The only particles that can occur in the beginning of a sentence are अथ, अपि, उत, also न if it negatives the whole sentence, but if it negatives the verb only, then it precedes that verb.

WORD ORDER IN CLASSICAL SANSKRIT - It is commonly believed that there is no word-order in Sanskrit sentences. Any word can be placed anywhere in a sentence without any change in the meaning. A sentence like कथमपि तत्त्याज वने सीतांलक्ष्मणः कठोरगर्भाम् may look very awkward, but it is not grammatically incorrect. But if there is no grammatical order, then there is a sort of logical sequence of ideas which follow one another in a particular order. If we examine Sanskrit prose works we will find that there is some order in the arrangement of words.

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[1] TS.
[2] Thid.
[3] Thid.
[4] Thid.
[5] TS.

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The general rule deduced by an analysis of the Vedic Sanskrit, namely, a sentence must begin with a subject and end with a verb and the remaining members must come in between is noticed to be present in classical Sanskrit too.[1]

Even in the Kāvya-s – both dṛśya and śravya which are acknowledged to be exmpet from the rules of ordinary prose, this order is noticed to have been strictly followed often times. For example:

अथ प्रजानामधिपः प्रभाते

जायाप्रतिग्राहितगन्धमाल्याम्।

वनाय पीतप्रतिबद्धवत्साम्

यशोधनो धेनुमृषेर्मुमोच॥[2]

When this verse is construed and put in the prose order the same sequence is found to be generally followed. अथ (conj), यशोधनः (adj), प्रज्ञानम् (gen), अधिपः (sub), प्रभाते (extn of the adj of obj) जायाप्रतिग्राहितगन्धमाल्याम् (adj) पीतप्रतिबद्धवत्साम् (another adj) ऋषेः (adj of obj) धेनुम् (obj) वनाय (dative), मुमोच (verb).

The principle that governs the general rule is that the words must be arranged in such a manner that the ideas should follow one another in their natural order. This implies that the words must be placed in their natural connection in accordance with the laws of the dependence of words upon one another. In other words, the governed and dependent words generally stand before the words on which they depend or by which they are governed. The classic example cited by पतञ्जलि in his महाभाष्य[3] is पात्रमाहर, आहर पात्रम्.

Thus an adjective and the substantive qualified by it, the transitive verb and its object, adverbs modifying verbs, prepositions and the words governed by them, etc., are generally found in their immediate precedence.

1) 'रघुपतिः' तिष्ठति।[4] When a sentence has a subject and a verb, the former stands first.

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[1] आदौकर्तर्पदं प्रोक्तं द्वितीयादिपदं ततः। क्त्वा तुमुल ल्यप च मध्ये तु कुर्यादन्ते क्रियापदम्॥ Spoken Sanskrit in India, p. 119.

[2] R. II.1.

[3] NBh. on P.I.1.1

[4] H.6

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2) i. 'देवो' रघुपतिः तिष्ठति।[1], ii. 'उपात्तविद्यो', 'गुरुदक्षिणार्थी', कौत्सः तं प्रपेदे।[2]

iii. 'अपगतश्रमः', चाभिमतं दिगन्तरमयासीत्[3] Adjectives precede the subject.

3) 'तस्याम्' अतिदारुणायां हतनिशायाम्।[4] When pronominal and qualitative adjectives are both used, the former usually precede.

4) यूना 'अनेन' पार्थेन सह।[5] But sometimes they stand after the adjectives of quality. Here the qualitative adjective यूना precedes the pronominal adjective.

5) i. आसीदशेषनरपतिशिरः समभ्यर्चितशासनः, आदर्शः सर्वशास्त्राणां उत्पत्तिः कलानाम्, कुलभवनं गुणानां राजा शूद्रको नाम।[6]

ii. अथ 'मीनकेतनसेनानायकेन' दक्षिणानिलेन मन्मथानलमुज्ज्वलयन्।[7] Here the nouns in apposition, namely, आदर्शः, उत्पत्तिः, कुलभवनम्, मीनकेतनसेनानायकेन precede the words which they intend to explain.

6) i. 'जगतः' पितरौ वन्दे।[8] ii. अर्थानां ईशिसे।[9] The genitive is placed generally before the word to which it relates.

7) i. अयम् अस्याः देव्याः सन्तापः।[10] ii. तस्य एवंविधस्य पद्मसरसः पश्चिमे तीरे।[11]

When the substantive is qualified by an adjective the order of words is the adjective then the genitive and then the substantive.

8) i. 'तात' क एष बालः।[12] ii. 'सखे' पुण्डीरीक नैतद्भवतोनुरूपम्।[13] iii. 'आर्यपुत्र'

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[1] U. 6
[2] R.V. 1
[3] K. 32.
[4] K. 169
[5] Malli on R.VI.32
[6] K. 5
[7] DK. I.5
[8] R.I.1
[9] Bh.III.30
[10] K.61
[11] K.23
[12] DK.II.8.
[13] K.151
[14] Ś.1

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The vocatives such as तात, यखे, आर्यपुत्र are placed at the beginning of a sentence.

9) (a) (i) 'अस्ति' गोदावरीतीरे विशालः शाल्मलीतरुः।[1] (ii) 'अस्ति'मगधदेशशेखरीभूता पुष्पपुरी नाम नगरी।[2] (iii) 'अभूत्' अभूदपूर्वो राजा चिन्तामणिर्नाम।[3] The verb is always placed at the end of a sentence; it completes the idea intended to be expressed by a sentence and so it is but proper that it is placed at the end.

But in narratives, the verbs अस् 'to be' and sometimes भू 'to be' stand first conveying the sense of 'there is' or 'there was'.

(b) (i) भवेयुः तावत्प्राणादयः पञ्चजनाः माध्यं दिनानाम्।[4] (ii) आस्तां तावत्सर्वमेवेदम्।[5] (iii) उत्सर्पिणी खलु महतां प्रार्थना[6] (iv) कृत त्वया रामसदृशं कार्यम्[7] (v) विरला हि तेषामुपदेष्टारः[8] (vi) भवितव्यम् एव तेन[9] Sometimes the predicate appears first for the sake of emphasis.

10) (i) इति मन्दमतीन् प्रति भायात्।[10] (ii) अयोध्यायाम् अनु जतानि वहति।[11]

Prepositions or उपसर्गाः in Sanskrit are usually prefixed to roots and do not stand by themselves.

11) i. कामेन सह।[12] ii. ईश्वरात् ऋते।[13] iii. मां विना।[14] iv. सन्तोषाय अलम्।[15] Words like सह, ऋते, विना, अलम् -etc, which govern nouns and pronouns, mostly follow the words they govern.

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[1] H.1.
[2] DK.I.1
[3] Vas.3.
[4] BSB. 371.
[5] K.18
[6] Ś.7.
[7] U.2.
[8] K.109
[9] U.4.
[10] BSB.
[11] R.XIII.61.
[12] P.II.3.19.
[13] P.II.3.29.
[14] P.II.3.32.
[15] P.II.3.16.

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12) The term indeclinable in Sanskrit is of wider application than adverbs in English. It includes all words which are not declined, i. e. adverbs, prepositions, conjunctions, particles and interjections. The several case-inflexions of nouns and pronouns-except those in nominative and accusative cases and the genitive that expresses the relation of one word to another may be regarded as adverbs for all practical purposes. The following rules for the position of adverbs will thus apply to the case inflexions also, which are so many extensions of the predicate showing time, place, manner or cause and effect.

Adverbs of time, place, manner or cause and effect are usually placed near the words they modify. i. हंसवन्धशयनतले निषण्णं पितरमपश्यम्।[1] Here तले modifies निषण्णं and hence must be placed before it. ii. आलोकमात्रेणैव अपगतश्रमो मनसि एवं अकरोत्।[2] आलोकमात्रेणैव – adverb of cause. अपगतश्रमो मनसि – adverb of place. एवं- adverb of manner. Iii. इति मनसावधार्य अभूवम्।[3] iv. तमवेक्ष्य सा भृशं रुरोद।[4] Adverb of time - here भृशं cannot be placed first, for it would alter the sense.

13) When adverbs modify the verb they may be placed before the subject, after the subject or after the object, but not in the end. i. अनेकवारम् (time) अपरिश्लथं (manner) मां परिष्वजस्व।[5] ii. प्रजानामेव भूत्यर्थं (purpose) स ताभ्यो बलिमग्रहीत्।[6] iii. सर्वं सौदामिन्यां (place) सम्भाव्यते।[7] iv. दारिद्र्याद् (cause) ह्रियमेति।[8] v. हरिणा (agent) असुरास्तव शरव्यं कृताः।[9] vi. शिवाभ्यो (purpose) मांसबलिपिण्डम् अनुदिनं निशि (time) समुत्ससर्ज।[10] vii. गुरौ भक्त्या मय्यनुकम्पया (cause) च प्रीतास्मि।[11]

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[1] K.92.
[2] K.124.
[3] K.155
[4] Ku.IV.26.
[5] U.6.
[6] R.I.18.
[7] Māl.1.
[8] MK.1.
[9] Ś.6
[10] K.65
[11] R.II.63.

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14) i. चन्द्रिकायामभिव्यक्तायाम् किं दीपिकापौनरुक्त्येन।[1] ii. युष्माकं प्रेक्षमाणानाम् एनं स्मर्तव्यशेषं नयामि।[2] If the subject or object have any adjuncts, the adverb should be placed after the object to avoid ambiguity. The absolute clauses, being in sense of adverbs of time or sometimes cause are generally placed first. Adverbs of time and place are usually placed at the beginning of sentence next to conjunctions if any. Conjunctions such as च, वा, तु, हि and चेत् never stand first, while अथ, अथवा, अपि च and किञ्च are usually placed at the beginning; and the correlative conjunctions, such as यथा-तथा,यावत्-तावत्,यत्-तत् and यतः-ततः are placed at the beginning in clauses which they connect.

15) i. रामश्च गोविन्दश्च or रामो गोविन्दश्च. ii. तण्डुलानानयति च तान् पचति च ओदनं भुङ्क्ते च Or तण्डुलानानयति तान् पचति ओदनं भुङ्क्ते च। च is, by pre-eminence, a copulative conjunction and joins words or assertions together. It does not occupy the same place as 'and' in English or 'et' in Latin. It is used with each of the words or assertions which it joins together or is used after the last of the words or assertions so joined; but it can never be placed at the beginning of a sentence.

कुलेन कान्त्या वयसा नवेन गुणैश्च तैस्तैर्विनयप्रधानैः।[3] It is better to use च at the end rather than repeat it after each connected word.

16) i. स सर्वेषां सुखानां प्रायोन्तं ययौ एकं तु सुतमुखदर्शनसुखं न लेभे।[4] ii. अत्यपत्युः कारुण्यात् अनपत्युस्तु ईर्ष्यया।[5] तु is most frequently used as an adversative particle meaning 'but', 'on the contrary', 'however', and 'on the other hand'. In these senses it is often added to किम् or परम्. But तु is never placed at the beginning of a sentence किन्तु and परन्तु while always occur first.

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[1] V.3.
[2] Ve.4
[3] R.VI.79.
[4] K.59.
[5] Misc

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17) रामो वा गोविन्दो वा or रामो गोविन्दो वा । वा is an alternative conjunction 'or'; but its position is different in Sanskrit, being similar to that of च.

18) i. अग्नि इहास्ति धूमो हि दृश्यते।[1] ii. अपि महर्षिणा त्वं गृहायमनुमतः कालो हि अयं संक्रमितुं द्वितीयमाश्रमम्।[2] 'हि 'which is never at the beginning of a sentence, has the sense 'for' and 'because' expressing a strict or logical reason.

CONCLUSION - From the above discussion, it would have become clear that the general belief that there is no word – order in Sanskrit is not correct. No doubt certain words like किन्तु, परन्तु, etc., invariably occurs first. But this is true so far as prose texts are concerned. In poetry, however, they occur in the middle or in the end in conformity with the rules of metre. A grammatically correct sentence need not be logically significant. When viewed in this light, the words are so arranged in Sanskrit in a logical sequence and there is no rule that the order of words must be in an invariable position.

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[1] G.M.
[2] R.V.10.

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Vision of Yogic Thoughts in Vedas – Some Reflections

Prof. Chakradhar Behera

Justification of the Study – Problem

- Why should one look back to Vedas to understand Yoga?
- What is the source of and who had formulated Yogic doctrines?
- What was the aim and objective of yoga during its germination?
- What was the historical process of flourishing of yogic doctrines and texts?
- How does historical knowledge help to value present doctrines of Yoga?
- The yogic doctrines were revelation or mere systematic theorization.
- What was the position of spiritual-philosophical knowledge at the time of origination?

Before the topic is discussed, as title suggests, a few of the above mentioned queries eventually arise in everybody's mind which are framed as the problem of the study. In order to get satisfactory answer, one must look back to history and available earliest period literature where only Vedas come to our vision. The Vedas are not only the recorded history but also the first literary evidence of human existence in that very ancient remote past which is shrouded in mystery. Since writing apparatus was not discovered, the contents of Vedas are remembered by heart and transmitted orally through many generations.

Significance of the Vedas: - We all are aware and unanimous that it is quite impossible to establish a definite date of Vedas. The Vedas were first composed sometime around 1500-1000 BCE in the north-western region of the Indian subcontinent.[1]The word 'Veda' means pristine pure knowledge.[2] There are four

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[1] The origin of the Vedas can be traced back as far as 1500 BCE, when a large group called the Aryans, coming from central Asia, crossed the Hindu Kush Mountains, migrating into the Indian subcontinent. This was a large migration and used to be seen as an invasion. This invasion hypothesis, however, is not unanimously accepted by scholars today. All we know for certain, mainly through linguistic studies, is that the Aryan language gained ascendency over the local languages in the Indian sub-continent. The language of the Vedas is Sanskrit, an ancestor of most of the modern languages spoken today in South Asia.

[2] वेत्ति वेद विदिज्ञाने विन्ते विदि विचारणे। विद्यते विदि सत्तायां लाभे विन्दति विन्दते॥

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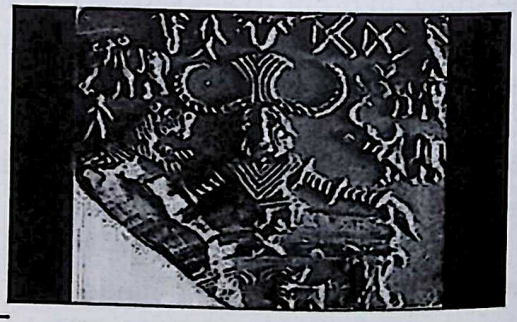
Vedas[1] and they were composed in different periods. The Vedas are the collection of hymns. The major topic discussed in the hymns, seems to be spiritual preoccupations, religious, material worldly needs, mythical, poems, prayers, formula, philosophical inventiveness, multiple creation speculation and social attitudes of priestly class of ancient India. Whatever vedic seers had actualized in their life, are composed in literary form later on.

Since the notion of Yoga teaches to lead a holistic way of human life, its starting point may be traced back to the beginning of the human race which is shrouded in mystery. Before starting our discussion regarding the position of Yoga as documented in the Vedas, it will not be out of place to highlight on the relics excavated in Mohenjo-daro and Indus Valley civilization which are evidences readily available to ensure some form of Yoga in that remote past.

Yoga in Indus Valley Civilization: - The Indus Valley civilization is taken into granted to be the pre-Vedic. Though it is difficult to ascertain a full-fledged Yoga tradition existed in that era, but to some extent, certain yoga practices prevalent in early civilization, are undeniable fact. The historical evidences of performing Yogasana can be brought into the light through this archaeological excavation.



[1] The oldest of these texts is the Rig-Veda. Each Veda is famous for its specific character as-

i. Rig-Veda deals with Knowledge of the Hymns of Praise or prayer to Natural Gods. It is the largest and most important text of the Vedic collection; it includes 1028 hymns and it is divided into ten books called mandalas. It is a difficult text, written in a very obscure style and filled with metaphors and allusions that are hard to understand for modern reader.

ii. Sama-Veda narrates the Knowledge of the chanting. The Sama-Veda has verses that are almost entirely from the Rig-Veda, but are arranged in a different way since they are meant to be chanted.

iii. Yajur-Veda illustrates the Knowledge of the Sacrificial methods. The Yajur-Veda is divided into the White and Black Yajur-Veda and contains explanatory prose commentaries on how to perform religious rituals and sacrifices.

iv. Atharva-Veda signifies the Knowledge of the Magic formula. The Atharva-Veda contains charms and magical incantations and has a more folkloristic style

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The above mentioned statues and seals recovered from the discovery of Mahenjo-daro and Indus Valley civilization are historically traced very nearer to the Yogasana which was perhaps the standing tradition of pre-Aryan people. The picture of the statue is recognized as a prototype of the historic God Siva, who is in sitting position. This seated position of Siva obviously appears as it is peculiar Yogic like posture. Sir John Marshall describes it is "the God who is three faced, is seated on a low Indian throne in a typical attitude of yoga, with legs bend double beneath him, heel to heel and toes turned downwards ... over his breast is a triangular pictorial or perhaps a series of necklaces or torques. The phallus (urdhvamedhra) is seemingly exposed, but it is possible that what appears to be phallus is in reality the end of the waist hand". Further he points out that "it represents some one seeming in the pose of a Yogi and it is for this reason that the eyelids are more than half closed and the eyes looking downwards to the tip of the nose...". The dimension of the statue clearly points out as the feet are bent on the knees; the left is joined with right heel near phallus, toes are turned downwards, sitting erect with a straight spine and both the hands with thumbs are extended to front and rested on the knees. This picture of Lord Sive gives definite idea of posture. Further the aim of Yoga i.e. union of individual soul with supreme soul through concentration can be pointed by this meditative pose. This is further sustained by some other seals where heads of male statues are specially with eyes concentrated on the tip of the nose.[1]

Yogic Thoughts in Vedas: - The Vedas give a scattered picture of mystic experience and some other description that can be considered as the Vedic form of Yogic practices. Thus, the mystic experience of Vamadeva and Vasistha's mystic vision of Varuna can be treated as the supra consciousness experience. The term 'Yoga' being derived from the root 'yujir' and denoting different meanings, quite frequently occurs in the Ṛgveda,[2] in the sense of act of yoking to a chariot.[3] The Yoga in the sense of meditation was attached with the vedic

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[1] Sir John Marshall, Mohenjo-daro and Indus Civilization, Vol.I, pp. 53-54. (see plates XII. 167, XCV-III, CXVI-24, CXIII-11)

[2] Ṛgveda (RV) IV.26.1 and RV. VII. 87

[3] कदा योगे वाजिनो रासभस्य RV.I.34.9; रथमावडत्या हरीयोगमृभ्वसम् RV.I.56.1. वाजयन्निव नृ रथान् योगान् .... RV.II.8.1, हरी रथे सूधूरा योगे ... .. RV.V.43.5.

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sacrificial rituals.[1] The word 'Yoga', being accompanied with another word 'kṣema' is also used in the sense of acquiring the unacquired thing. Still at another place it indicates some special positions of asterism.[2] There are many verbal derivatives such as युनज्मि, युजे, युञ्जते, युञ्जाते, अयुक्त, युजम्, युजा, युज्जाभिः अयोजि used in the Ṛgveda[3] signifying the act of connecting or yoking as accepted in the classical period. The Atharvaveda deals with eight and six components of yoga without enumerating their names. Such as

इमं यवमष्टायोगैः षड् योगोभिः चकृषुः। तेना ते तन्वोरपोपाचीनमप व्यये॥[4]

The soul which synthesizes body with mind is purified by these eight and six components of Yoga. The practices of these Yogas ultimately remove impurities associated with body and spirit. This reference might have inspired Patañjali to formulate *aṣṭāṅgayoga*. The Vedic literature is concerned for religious activities. In this regard, the virtues and practices found in the Ṛgveda can be catalogued under later yogic concepts which will prove origin in germinal forms in that great age.[5]

As *Yama* and *samyama* are used in the sense of restraint and both are inter changeable. Its inverse is called *viyama*. In order to achieve the desired objects, the Vedic seers were giving emphasis on *yama*. *Ahimsa*, the first variety of yama in classical yoga, though is profusely absent, but its intrinsic idea i.e not to harm other, occurred in the following passages of Ṛgveda. For example -

मा स्रधत्त - ऋग्वेद. वसुर्न स्रधन्तम् – रयिनाशात् मा हिंसीः तन्वा प्रजाः means not to hurt any off-springs, creatures or any other living beings. In order to follow the path,

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[1] योगाय ब्रह्मयोगैर्वा युनज्मि.... योगाय क्षत्रयोगैर्वा युनज्मि ... ... योगायेन्द्र योगैर्वा युनज्मि ... ... योगाय सोमयोगैर्वा युनज्मि .... योगाय अप्सुयोगैर्वा युनज्मि .... अथर्व. X.5.1 - 5

[2] तौ यौक्षे प्रथमो योग आगते .... अथर्व. 19.13.1, तौ युञ्जीत प्रथमौ योग आगते ....

[3] युजो युज्यन्ते कर्मभिः यजु. 23.36, संयुजे युजे अश्वा अयुक्षत ... ऋग्. Xiii. 41.6, स्वायुजो अरुषीर्गा अयुक्षत ... ऋग्. I.92.

[4] अथर्ववेद – V. 91.1

[5] यस्मादृते न सिध्यति यज्ञो विपश्चितश्चन। स धीनां योगमिन्वति। RV.I.18.7 also RV.X.114.5. युनज्मि ते ब्रह्मणा केशिना हरी.....RV. I.82.6 ह्ह्मणा ते ब्रह्मयुजा युनज्मि हरि सखाया स्थमद आशु .... RV.VIII.35.4 युञ्जते मनः युञ्जते धियः ... RV.V.81.1. It is established by the Mahabharata that the later sages have borrowed vedic concept of eight and six components. It is cited as वेदेषु चाष्टगुणिनं योगमाहुर्मनीषिणः।

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free from any kind of impeachment, the Ṛgveda[1] carries an auspicious massage that' we should follow the measure of welfare activity like that of sun and moon, offering beneficial again and again without hurting others but meeting them'.[2] The *satya*, *ṛta* and *anṛta* quite frequently ensure in the Vedas in the sense of truth, vow and reality, *satya* and sraddha (Faith) are interrelated. The vedic seers take an oath to supervene *satya*. Though we do not come across the term *asteya*, but the activities like steya - theft and *stenas* - thieves have been condemned in the Vedas. There are particular provisions to punish the thieves who are looting and cheating people even in the social assembly. One should not compromise with *piśāchas*, thieves and dacoits. These references provide a clear vision of non-stealing in the vedic age.

The *Brahmacharya* - continence was taken as virtue. The indulgence in the sexual activities was condemned at one place in the Ṛgveda. The Atharvaveda regards brhmacharya and tapas as the means to attain immortality and the state of brahmacharya is defined as abstinence from sexuality or moderation of sex activity. The word aparigraha is conspicuous by its physical absence in the Ṛgveda.[3] But greediness to accumulate wealth from others was criticized which might have been the basic either for asteya or aparigraha in the later classical period.

Aparigraha – non-accumulation of unnecessary things - Actually vedic hymns pray for the achievement for different worldly things like cow, horse, chariots, wealth, off-springs, which are against the concept of aparigraha. Therefore, it may be interrelated in the sense of not to be covetous or greedy to accumulate worldly things by malpractices which can be perceived from the sense of मा गृधः कस्यस्विद्धनम् – यजु. Xxx.10. However, these five yamas are known

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[1] RV.VI.54.3, RV.VI.86.8; RV.X.89.10; RV.X.166.5

[2] RV.V. 37.5 AND VIII. 58.3. संदक्षेण मनसे जायते कविः। ऋतस्य गर्भे निहितो यमः परः। RV. IX. 61.5. स्वस्तिपन्थामनुचरेम सुर्यचन्द्रमसाविव। पुनर्देवता भ्रता दानता संगमेमहि। RV. V. 51.15

[3] अग्ने व्रातपते व्रतं चरिष्यामि तच्छकेयं तन्मे राध्यताम्। इदमहमनृतात् सत्यमुपैमि। YV. I.1.5. मा शिश्नदेवा आतिगुर्ऋतं नः। RV.VII.21.5. ब्रह्मचर्येण तपसा देवामृत्युमुपघ्नत। AV.XI.5.126. ब्रह्मचारी ब्रह्मभ्राजाद्विभर्ति तस्मिन् सेवा अधि विश्वेसमेता।

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are mahavratas – great vows in Patanjala Yoga. In the Vedas,[1] the concept of vratas is often occurred denoting vows and mortal laws. Observances of these vows wins favour of Gods and breaking these lead to reverse punishment.

Niyama - Daily Observance - Daily duties to be performed in the yogic code of conduct is called niyama. It includes purity, contentment, performing penance, study of scriptures and meditation upon God. The first two are general in nature and the remaining three are grouped under *Kriyāyoga* by Patañjali.[2] The *Yajurveda* discusses purity to all sense organs and limbs of the body. From ancient time, the vedic hymns are to be remembered by constant practice and repetition which is close to the idea of self-study- *svādhyāya*. Similarly meditation on god was a regular practice of the vedic seers. The tapas has a quite frequent reference in the Vedas. It denotes rigorous practice of particular vow which indicates self-torture. The practice of tapas brings purity in mind and body. It not only helps to attain divine power but destroys sins.

Āsana – Āsana - Āsana or Yogic pose has not gained much popularity in the vedic age and perhaps, therefore, no particular asana has been described in the Ṛgveda. It may be inferred from 'sacrificial rituals requiring special sititng position and invoking deities to come and take seats on the grass mattress, that posture was not altogether unknown to the vedic age.

Prāṇāyāma - Breathing exercises – Breathing exercise or controlling vital air through a particular method has a great importance on योगसाधना which ultimately controls the function of mind. In the Ṛgveda, prana has been understood as life giving principle. The position of body is dependent on prana and apana and the function of both is regulated by the process o breathing movement. This is expressed in the following hymns as -

रयिर्न चात्रा सुरो संदुगायुर्न प्राणे नित्यो न सूनुः। ऋग. 1.66.1

अन्तश्चरति रोचनास्य प्राणादपैनती। ऋग. 10.189.2

नियदुणक्षि श्वसनस्य मूर्धनि शुष्णस्य चिद् व्रन्दिनोरोरुवाद्वाना। ऋग. 1.54.5

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[1] यत्संयमो न वि यमो वियमो यन्न सयमः। RV.IV.3.6; वामनु व्रतानि वर्त्तते हविष्मान् ... ऋग. i. 183.3. व्रत्यते वर्ज्यते सर्वभोगऽत्रेति सुबोधनीकारः। व्रतिश्च वर्जनार्थः। 'अग्ने व्रतपते व्रतं चरिष्यामि' यजु.1.5 इत्यादौ व्रतशब्दे निवृत्तिकर्मता। निघ. ii. 1.7.

[2] शौचसंतोष तपःस्वाध्यायेश्वरप्रणिधानानि नियमाः। योगसूत्र. II. 1 तपःस्वाध्यायेश्वरप्रणिधानानि क्रियायोगः। योगसूत्र. III. 1.

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The *Yajurveda*[1] records a number of references concerning the function of prana, apana, udana in our body. The seers of *Yajurveda* have recognized two nostrils as the path of prana and have realized the importance of its purification which ultimately purifies mind and speech. प्राणोपासना might have gained great significance during *Atharvaveda*.[2] During long life, the seers were praying prana and apana not to go out from the body. Here *prāṇa* has been understood as life principle. The *prāṇa* is the lord of all creatures, living beings and everything is established in *prāṇa*. The *Atharvaveda* deals with a separate asection for *prāṇavidyā* where a hymn can be interpreted in the form of Patañjalian concept of *praṇāyāma*. It is as follows –

नमस्ते अस्त्वायते नमो अस्तु परायते। ते प्राण तिष्ठते आसीनायत ते नमः॥[3]

It means O *prāṇa* we salute to your position of arising, returning, existing and stability. Here आयते on your arising or entering indicates inhalation or आभ्यन्तरवृत्ति पूरकप्राणायाम; परायते - on your returning back – suggests exhalation i.e. बाह्यवृत्ति रेचकप्रणायाम; तिष्ठते – on your position of existing – denotes स्तम्भवृत्ति कुम्भकप्राणायाम. आसीनाय – on your stability – connotes forth variety of *prāṇāyāma*. In this context, the word *āsana* implies sitting on the posture which is indispensible for the practice of प्राणायाम.

Pratyāhāra – Pratyāhāra - Withdrawing senses from their respective objects and making them as the form of mind.[4] The idea of 'withdrawing' is

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[1] विश्वस्मै प्राणयापनाथ व्यानायोदनाथ प्रतिष्ठायै चरिमाय ... YV. XIII.19; उदानो यज्ञेन कल्पतां, स्वाहा समानो यज्ञेन कल्पतो स्वाहा .... YV. XIII.19. अविर्न मेषो नसिविर्याय प्रणस्य पन्था अमृतः। YV. XI. 90. मनस्त अप्यायतां वाम अप्यायतां प्राणस्य अप्यतां .... YV. VI. 15. सः क्रामतं मा जपितं शरीरं प्राणापानौ ते सयुह्याविहस्तम्, वातं प्राणेन रक्षतु। ओ. घघ. 55.2.

[2] वाचं ते शुन्धामि, प्राणं ते शुन्धामि, चक्षुस्ते शुन्धामि, श्रोत्रं ते शुन्धामि, नाभिस्ते शुन्धामि, मेढं ते शुन्धामि, पायुं ते शुन्धामि, चरित्रांस्ते शुन्धामि। AV. VI. 14. प्राणस्य नामे यस्य सर्वमिदं वधे। यो भृतः सर्वस्येश्वरो यस्मिन् सर्वं प्रतिष्ठितम्। AV. XI. 6.1

[3] अथर्व. XI. 4.7.

[4] स्वविषयासंम्प्रयोगे चित्तस्वरुपनुकार उवेन्द्रियाणां प्रत्याहारः। योगसूत्र - II.

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found in the following hymns of *Ṛgveda* as - परा मे विपन्यवो पतनित वस्य। वयो न वसतीरुप। परा मे यान्ति धीतयो। गावे न गव्युतीरनु। इच्छन्ति रुरुचक्षसम्।[1]

It means as the birds return to their nests, let the function of mind be attached with supreme lord or as the cattle comes back to the cow-shed, similarly my senses are to be withdrawn from the worldly objects. *Dhārana*, *Dhyāna* and *Samādhi* - concentration, meditation and the process of internal journey - These are to be performed together.[2] The first is defined as fixing the mind in a particular region. The Vedic seers were certainly trying to fix their mind on the deities while praying and seeking favour from them. The idea of dharana can be postulated in the utterance when a seer declars "turned towards thee, my mind never moves away". *Dhyāna* culminates into *Samādhi*. It is well accepted fact that the Vedic hymns seem to be have been revealed to the *Ṛṣis* during their transcendental meditation. It speaks a lot that dhyāna and *Samādhi* were inadvertently practiced by the then Vedic seers.

Conclusion - It is quite evident to sum up that there was no systematic thinking on yoga in the period of Vedas except some stray yogic ideas. The word yoga was used in the sense of yoking horses and yoking speech for different purposes. Since Vedas are the religious and philosophical literature, the various practices of Vedic seers like various types of vows, penance, ethics, dedication, service, faith, devotion etc for the sake of their advancement, might have assumed gradually the forms of classical yoga.

The yoga of today, which owing to its socio-cultural and psychophysical dimension, has assumed dominating role in our life, is taken root from Indus Valley Civilization and spread out in the hymns of Vedas. In order to unite with the divine consciousness or Ultimate reality called Paramatma or Brahma, the then seers prescribe certain self disciplines to be followed. These disciplines, to say in nutshell, are spiritual in nature. It seems, in ancient period yoga was considered as a mystic cult and used indispensably as one of the best method conducive for ritual and religious activities.

It can be safely stated that the classical yoga and its various components had been germinated during Vedic period and subsequently theorized and systematized in later period.

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[1] ऋग्वेद 1.6.16 & 25.

[2] त्रयमेकत्र संयमः – योगसूत्र III.4.

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Our observation leads to conclude that the distinct features between ancient and classical forms of Yoga, through are questionable, but indifferently their model code of conduct to humanizing the society and restraining sense for the progress in spirituality and meditation culminating in self-realization, are some striking phenomena quite similarly synthesized in both. The distinction which is recognizable is not subject wise rather it is lack of description and use of proper method. The former is rudiment, primitive, scanty, scattered and germinal form whereas later is more detailed, refined, comprehensive and systematic form furthering certain merits and demerits and is propounded with proper techniques. The practical aspect of yoga like, various yogic postures, breathing exercises, purificatory processes, bandhas and mudras which have already gained tremendous response owing ti their physical benefits, had less developed in ancient period.

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Anundhoram Borooah and his contribution to Sanskrit Language: Some reflections

Dr. Ujjwal Jana

How many of us have heard the name of Anundhoram Borooah, a great son of Assam who was an eminent Sanskrit scholar, lexicographer, grammarian, critic, commentator and an able administrator? In fact, Anundoram Borooah is not a well-known name in the field of Sanskrit studies in India like many of other great Sanskrit scholars and indologists. There are many possible reasons behind it. He belonged to 19th century India which occupied a significant place in the cultural history of India. No other period has been as prolific and productive in terms of its sheer outburst of ideas, thoughts and pioneering works as this period witnessed. It was high time for the accelerated growth and development of many of the indological thought currents, in particular Sanskrit research.

Anundoram Boorah (1850-1889) was the first ICS from Assam and served the then colonial government in India in many capacities with. In his short span of life of only thirty-nine years, Anundoram Boorah bestrode the world of Sanskrit like a colossus. Born in a sleepy hamlet in Assam in 1850, Boorah elevated himself to an institution. He qualified for the Indian civil service only at the age of twenty-two and had the honour of being the fifth Indian ICS. The immense and the substantial contribution of this great man to the study of Sanskrit language and literature is what has made him as one of the doyens of indological studies in India. The vast oeuvre of his works bears testimony to the scholar in him.

I would like to address some of the questions related to his contribution to Sanskrit studies. How do we locate Anundoram Borooah historically, and examine him in what perspective? What are his signature contributions, and in what way they heralded a new era of intellectual and cultural revolution? What is his contribution to posterity?

Anundoram Borooah was born at time when the research of Sanskrit studies in India was not in a very encouraging state. Assam came under the British administration in 1826 in a state of transition. The condition of Sanskrit Education in Assam as Dhekial Phukan has pointed out witnessed a state of abject due to the lack of encouragement and patronage. Soon after the introduction of English Education, the country also underwent many social and cultural changes. Anundoram Borooah arrived at a crucial phase of history when the society and the whole country was undergoing lot of changes in social, political, cultural spheres with the introduction of new educational system. It was the early phase

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of modern education in Assam and provision for quality education and easy access to other facilities was not available. Moreover, there was no precedence before to follow as a model.

Anundoram Borooah who came of an educated and well to do family was fortunate to have attained English Education. At the same time, he had access to Sanskrit studies first at home. Pandit Haragovinda Sharma was engaged to teach him Sanskrit followed by Pandit Kalikanta. His love and fascination for this language stands evident right form his childhood days. He was able to recite the whole of Amarakosa before he was fourteen. His passion and commitment for Sanskrit studies had a meaningful shape as he entered Presidency College, Calcutta in 1865. Here he came under the spell of people like Maheshchandra Nayaratna who had instilled in him the fire for cultivating the language in a more academic way. Trained in the critical, analytical tradition of the occident and the knowledge tradition of the orient, Anundoram Borooah belonged to the class of scholars who represented the balanced view of India and the west. He inspired a whole generation of people like KK Handique and others.

Anundoram Borooah had a firm conviction that no other language could be good as Sanskrit in terms of perfection, rhythm and what is interesting is that he was open to many new ideas and experiments.

In terms of research in Sanksrit and cultivation of knowledge in the fields like lexicography linguistics, grammar, prosody, literary critic Anundoram Borooah did not find much to be inspired and be guided. At the same time, the institutionalised practice of Sanskrit was not encouraged much and the condition became poorer for all. So Anundoram Borooah has to be located at this historical juncture. Anundoram Borooah's uniqueness as a writer lies in here. His contribution to the field of Sanskrit language is the result of his sheer love and pursuit of knowledge. He was a self-made man who achieved by dint of his hard work and brilliant efforts. His pursuit of studies in Sanskrit had been propelled by some factors. They are as follows:

1. His individual mission for preserving and propagating Indian heritage and culture and history. Classical Indian intellectual knowledge was encoded in Sanskrit language.

2. He deemed it to be his duty and responsibility to sensitize people about Indian culture and civilization when the march of colonial system of education was on.

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3. "I hope the day is not distant when our countrymen will care more for our home literature than they now do for Shakespeare and Bacon, for Addison and Johnson" (63 quoted in Sharma)

4. Prompted by a national and patriotic desire to save the culture from its peril.

5. Though educated in England and in the Western system, he never lost sight of the cultivation of Indian classical language and literature.

6. He understood the future of Sanskrit to be in doldrums and took corrective measure in the form of writing.

7. Proper way of teaching Sanskrit was not in place. So he wrote grammar books to introduce an alternative and innovative and result oriented pedagogy.

Anundoram Borooah's complete works gives one the impression that multiple strands of a brilliant Sanskrit scholar converged into one. What is amazing about his scholarship is that in almost all the branches of Sanskrit studies, he excelled and left his signature contribution. He had produced his works either in original Sanskrit or in English. A brief but critical evaluation of his works will provide us his literary and linguistic acumen.

Anundoram's explorations into creativity and critical output in original Sanskrit language are worth mentioning. It includes the Janakiramabhasya (1877) a unique commentary in prose based on the Mahaviracarita by Bhavabhuti, Mangalacaranam in English Sanskrit Dictionary Vol III one verse, Mukhabandha in English Sanskrit Dictionary Vol II five verses, Granthavisarjanam in English Sanskrit Dictionary Vol II four verses, Dhatuvrttisara (two verses).

Anundoram Borooah's estimate as a critic of eminence is reflected in excellent critical treatise *Bhavabhuti and His place in Sanskrit Literature* (1878). Here Anunduram's close evaluation of the three dramas of Bhavabhuti in the context of the selection of words and appropriateness of meaning merits attention. Anundoram Borooah's critical evaluation of Sanskrit dramatist Bhavabhuti is a landmark text in literary criticism. Anundoram Borooah's critical and analytical explorations stand conspicouous as he provides an objective, well thought out and critical opinions. What implicitly comes out of it is his unique mode of criticism which set a new standard for others to follow. Anundoram Borooah has paid glowing tributes to Bhabhabhuti as one of the outstanding playwrights. Anundoram Borooah's critical assessment is fundamentally based on the felicity of expression and the sublimity of imagination. The analysis is based on the study of language words, sentences, metres and the production of meaning and not on dramaturgy. Bhavabhutiwas a perfect craftsman of words,

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and he was capableof doing that with ease.As far as different schools of Indian Poetics are concerned,Anundoram Borooah was through with each of them, be it dhvani, guna, riti, alankara, auchitya and vakrokti. Anundoram Borooah has not just appreciated Bhababhuti for the extraordinary command over language and felicity of expression, but for mapping the cultural, historical and geographical contours. This is an innovative quality as a critic who does not simply confine him to the framework of language. In fact, Anundoram Borooah had a greater task for writing this kind of texts. So he opened up the contours of an author like Bhababhuti to a student of history, geography. His take on criticism was wide and vast.

In addition to this, his other works of criticism comprise of prosody and alamkara works as represented respectively in *A Comprehensive Grammar of Sanskrit Language Volume X*, and Vamana's *Kavyalamkara-sūtravrtti*, Vagbhata's *Vagbhata Alamkara* and Bhoja's Saraswatikantha-bharana.

Anundoram Borooah's erudition and scholarship in the field of textual criticism is exemplified in his critically edited texts of Nanarthasamgraha (1883), Dhatuvrttisara (1886, and it is a part of his Dhatukosa), and Amarasimha's Namalinganusasana with the commentaries of Xiraswami and Raya Mukuta Vrhaspati and extracts from several other Commentaries. In his exposition and critical commentary on the verses and passages from the Sanskrit classics, Anundoram Borooah's s critical observation and perception are established.

Anundoram Borooah had significant critical interventions into the field of indological studies. His preoccupation was to make people aware and conscious of the treasure of Indian literature, culture, geography etc. It was a very difficult time when the study of Indian literatures did not get much encouragement. So inculcating a sense of national pride in us was his motto too. He made this attempt in *On Ancient Geography of India* and *Bhabubhuti and his place in Sanskrit literature*. Anunduram made a significant attempt to systematically trace the geographical names of India and their meanings. His linguistic investigation opened up treasure house of information relating to place names, ancient kingdoms and royal dynasties. In the very beginning of his writing on the Ancient Geography of India, Anundoram Borooah says, "a whole lifemay be spent, nay several lives may be spent and yet the history, use, and force of words may not be thoroughly known".

Anundaram Borooah's *A Practical English Sanskrit Dictionary*, *Nanartha-samgraha* and Amarasimha's *Namalinganusasanam* and *Dhatuvrttisara* are purely lexicographical works. Anundaram Borooah's A *Practical English Sanskrit*

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Dictionary, Vol. I, (1877), Vol. II (1878) and Vol. III (1880) is a highly original contribution to the field of lexicography and he was the first Indian to have produced this wonderful work. Borooah's work has received high commendation from scholars like Max Muller and VS Apte who appreciated his happy rendering of words in a very systematic way. His *Nanarthasamgraha* was published as an introduction *Practical English Sanskrit Dictionary* in which he made a painstaking effort to reflect on lexicons having more than one meaning. He attempted not only to trace the etymological means of the words but to show the changes they have undergone in terms of meaning, spelling in a synchronic and diachronic way. Amara Sinha's *Namalinganusasanam* had been an oldest lexicographical work. Anundaram Borooah published twoparts of this work with commentaries from others. While editing the text he discusses the arrangement of the verses and orthography and very systematically puts his earlier commentators in historical perspective. Anundoram Borooah has made a systematic arrangement of words and their concerned meaning and after having consulted the Sanskrit lexicons and dictionaries offered by different scholars at different point of time.

Anundaram Borooah's fascination for Sanskrit Grammar was amazing and he tried to adopt the traditional English grammar for learning the wonderful language. His text *Higher Sanskrit Grammar: Gender and Syntax* originally figured as a preface to the dictionary and later in 1879, it was published independently as a book. The text deals with the question of syntax and gender. This is the work which shows Borooah's intellectual endeavor in comparative philology.

"A companion to the Sanskrit reading undergraduates of the Calcutta University" is worthy of investigation for a number of reasons. Here we have Anundoram Borooah as advocating for right kind of pedagogical practices. It was prepared keeping in mind the needs of the studies. He was fully aware of the practical needs of the students of Calcutta University. Profound philosophical thoughts that pervade the reading of classical Sanskrit texts might be difficult to understand. So he took upon himself the responsibility of explaining things in a much easier and unambiguous way.This shows his unique method of commentary and alternative way of pedagogy. Simple, unadorned but effective expressions would be key for understanding for students. Anundoram Borooah was much against rote learning and emphasized on internalizing things. He was highly critical of the rote system at the cost of intellect. He was for the manifestation of creative faculty of an individual.

As a critic, commentator, grammarian, lexicographer Anundoram Borooah has left his legacy as an independent and original thinker. In many cases, he was

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also opposed to the traditional commentators and prescribed for an objective and scientific method of learning. His interpretation of classical texts was also aimed at developing an independent and critical thinking. Anandaram's examination of texts is holistic and multimodal. He does not adopt one perspective at the expense of others. In terms of his evaluation, he also alludes to those who preceded him. Drawing on them, he forms his assessment. He does not simply endorse the arguments of the Europeans and makes his stamp of originality when he forwards his own views with proper reason and argument. Anundoram Borooah's wide ranging scholarship also gets evident when he reflects the views of European scholars like Colebrook, Wilson and Elphistone.

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Visualiation of Viṣṇu as described in the *Viṣṇupādādikeśastotra* of Śaṅkara

Dr. S. A. S. Sarma

Introduction - The *Viṣṇupādādikeśastotra* is a *stotra* in fifty-two verses written by Śaṅkara in *sragdharā* meter and it consists of a detailed visualisation of Viṣṇu, from his toes to his hair, as well as his weapons and retinue. Several stotras ascribed to Śaṅkara are well known and used for daily prayers, such as the *Saundaryalaharī*, the *Kanakadhārāstotra*, etc.; but the *Viṣṇupādādikeśa-stotra* of Śaṅkara, seems to be less well known. Pūrṇasarasvatī, a well known commentator from Kerala has written a detailed commentary on this *stotra* named *Bhaktimandākinī*. This *Bhaktimandākinī*, the existence of another commentary on the *Viṣṇupādādikeśastotra* called the *Sukhabodhinī*, which is probably by a Keralite, and of a detailed commentary in Malayalam (ULLUR 1990: 288) suggests that this *stotra* might have been familiar only in the region covered by the modern state of Kerala. There is also another commentary, called the *Candrikā*, for this *stotra*, for which there are manuscripts available in the Adyar Library[1].

The ten incarnations of Viṣṇu including Buddha - The *Viṣṇupādādikeśa-stotra* deserve a special mention on its description of the ten incarnations of Viṣṇu in its 49th verse:

मत्स्यः कूर्मो वराहो नरहरिणपतिर्वामनो जामदग्न्यः

काकुत्स्थः कंसघाती मनसिजविजयी यश्च कल्किर्भविष्यन्।

विष्णोरंशावतारा भुवनहितकरा धर्मसंस्थापनार्थाः

पायासुर्मां त एते गुरुतरकरुणाभारखिन्नाशया ये॥[2]

This verse lists the ten incarnations of Viṣṇu, including the Buddha and this seems to be an early source that mentions Buddha among the ten incarnations of Viṣṇu (*daśāvatāra*). According to several scholars the *Daśāvatāracarita* of Kṣemendra appears to be the earliest known source in which Buddha has been included among the ten incarnations of Viṣṇu.

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[1] Adyar Descriptive Catalogue, Vol. XII. Ms. No. 2577.
[2] *Viṣṇupādādikeśastotra 49*

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The *Daśāvatāracarita* of Kṣemendra enumerates the ten incarnations in the same order as those described in the *Viṣṇupādādikeśastotra*. As Suryakanta[1] in his work '*Kṣemendra Studies*' observers, the *Daśāvatāracarita* has great importance as it contains the earliest known reference to Buddha being considered as an incarnation of Viṣṇu. This *Daśāvatāracarita* was completed in the Laukika era 41 i.e. 1066 AD on the Tripureśa Mountain. But it seems Suryakanta and other scholars who observe that the *Daśāvatāracarita* is the earliest source that includes Buddha as one among the ten incarnations of Viṣṇu, seems to have been not aware of the ten incarnations described in the *Viṣṇupādādikeśastotra.* Moreover, from the historical evidences that are available, we could further confirm that during the period of Śaṅkara the concept of Daśāvatāra including Buddha is already known. In the Ādivarāha cave at Mahabalipuram on the Tamil cost dedicated to the boar incarnation of Viṣṇu, we have an inscription of Mahendra I (590-630 A.D.), a Sanskrit record written in Grantha script, listing the 10 *avatāras* of Viṣṇu[2], including Buddha:

"List of avatāras of Viṣṇu on the portal of the niche to the right of the cella in the Ādivarāha cave, Mahābalipuram [Tirukkaḷukkuṉṟam tk, Kāñcī District]
(ARE 1922.663; ARE 1923, p. 45 and 94; H. Krishna Sastri, 1945, Two Statues of Pallava Kings and Five Pallava Inscriptions in a Rock Temple at Mahabalipuram, Memoirs of the Archaeological Survey of India, Vol. 26, Archaeological Survey of India, New Delhi, p. 5; V. V. Ayyar 1943; SII XII.116, p. 55; Nagaswamy (1962); K. R. Srinivasan 1964, p. 173).
[matsyaḥ kūrmo varā]haś ca nārasiṃhaś ca vāmanaḥ
rāmo rāmaś ca rāmaś ca buddhaḥ kalkī ca te daśa]
"The fish, the turtle, the boar, Narasiṃha, Vāmana, Rāma, Rāma, Rāma, Buddha and Kalkin, these are the ten".

Thus based on the above inscription it is clear that Daśāvatāra including Buddha is known well before *Daśāvatāracarita* and also Śaṅkara the author of the *Viṣṇupādādikeśastotra* must have been well aware of the *Daśāvatāracarita* concept that includes Buddha. It is also noteworthy that the verse that describes the daśāvatāra in the *Viṣṇupādādikeśastotra* does not include balarāma.

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[1] cf. SURYAKANTA 2010: 19.

[2] The *Devāmṛtapāñcarātra* (12:2-7), an early Pāñcarātra text, earlier than Kṣemendra, also mentions all ten incarnations in exactly the order given in the *Viṣṇupādādikeśastotra*, while identifies ten lines on an image of Viṣṇu that is being prepared for installation with the ten incarnations. cf. ACHARYA, DIWAKAR 2015.

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Pūrṇasarasvatī in his commentary on the *stotra* justifies it stating that the Balarāma is considered to be a *śeṣāvatāra*.

The structure of the *Viṣṇupādādikeśastotra* - The *Viṣṇupādādikeśastotra* begins with the retinue of Viṣṇu, consist of his spouses, devotees etc. and also of his weapons (*āyudha*) followed by a detailed portrayal of Viṣṇu from his toes to his hair. Below is a brief summary of the visualisation provided in each verse:

(1) *Pāñcajanya*, the conch; (2) *Sudarśana*, the disc; (3) *Śārṅga*, the bow; (4) *Nandaka*, the sword; (5) *Kaumodakī*, the club; (6) *Garuḍa*, the carrier; (7) *Śeṣa*, the couch; (8-9) Lakṣmī and Bhū, the spouses; (10) *Pāṃsava*, the dust particles on the feet; (11) *Rekhā*, the auspicious marks on the inner part of the soles; (12-14) *Pāda*, the feet; (15) *Aṅgulī*, the toes; (16) *Nakhālī*, the nails; (17) *Prapadayuga*, the upper side of the feet; (18) *Jaṅghā*, the shanks of the legs; (19) *Jānu*, the knees; (20) *Ūru*, the thighs; (21) *Jaghana*, the hips; (22) *Kāñcī*, the girdles; (23) *Nābhī*, the navel; (24) *Nābhipadma*, the lotus in the navel; (25-26) *Kroḍabhāga*, the stomach; (27) *Romarāji*, the row of hairs in the abdominal region; (28) *Vakṣas*, the bosom; (29) *Śrīvatsa*, the mark on the chest; (30) *Kaustubha*, the jewel worn on the chest; (31) *Vaijayantī*, the garland; (32) *Bāhumūla*, the shoulders; (33) *Bāhu*, the arms; (34) *Kaṇṭha*, the neck; (35) *Adhara*, the lips; (36) *Dantālī*, the row of teeth; (37) *Vāk*, the speech from the mouth; (38) *Gaṇḍa*, the cheeks (39) *Ghoṇa*, the nose (40) *Netra*, the eyes; (41-42) *Bhrūyuga*, the brows (43) *Ūrdhvapuṇḍra*, the upward mark on the forehead; (44) *Lalāṭataṭa*, the forehead; (45-46) *Kuntalālī*, the curled hairs; (47) *Kirīṭa*, the crown; (48) *Dehāmbhodhi*, the whole body; (49) *Daśāvatāra*, the ten incarnations; (50) *Brahman*, the Supreme Reality; (51) *Bhakta*, the devotee; (52) *Phalaśruti*.

Kerala commentator Pūrṇasarasvatī, in his commentary on the *Viṣṇupādādikeśastotra,* clearly mentions why it is necessary to praise the attendants and weapons of Viṣṇu before describing the form of Viṣṇu:

भगवान् श्रीमच्छारीरकमीमांसाभाष्यकारः तद्विग्रहप्रकाशनाय भगवतः पुरुषोत्तमस्य पादादिकेशान्त-विग्रहवर्णनरूपं स्त्रोत्रमारभमाणः तद्वारा सकलवेदधर्मशास्त्रपुराणेतिहासमीमांसा न्यायाद्यर्थांश्च प्रसङ्गतो व्युत्पिपादयिषुः प्रारिप्सितग्रन्थस्याविघ्नपरिसमाप्त्यादि प्रयोजनसिद्धये निखिलदनुजनिशिचरकुलमुखदुरित-भरनिरसनेन भुवनपालनजागरूकाणामचिन्त्यमहिम्नां भगवतो दिव्यायुधानामन्येषां च तदन्तरङ्गभूतानां

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परिवारविशेषाणां स्तुत्या प्रथमतः प्रसादोन्मुखत्वमापादयति, तत्प्रसादमन्तरेण निरन्तरनिराकुलेन मनसा भगवद्विग्रहस्य प्रवेष्टुमशक्यत्वात्।[1]

According to this it is necessary to please a king's royal retinue before being able to have an audience with him (the King). Similarly Śaṅkra too, in his *Viṣṇupādādikeśastotra,* begins with first praising the attendants and weapons of Viṣṇu even before describing Viṣṇu himself.

Anubandhacatuṣṭaya* of the *Viṣṇupādādikeśastotra - In his commentary *Bhaktimandākinī* on *Viṣṇupādādikeśastotra,* Pūrṇasarasvatī speaks about the *anubandhacatuṣṭaya* of this *stotra*. According to Pūrṇasarasvatī (BHAKTIMANDĀKINĪ 2011: 9-10) one who aspires to eternal happiness by attaining salvation is the main *adhikāri*n for receiving the benefit of this composition. It is to be noted that even though the devotee aspiring to salvation is the main *adhikāri*n, others are also eligible to benefit: "Vedic descriptions and the descriptions in Upaniṣads are only accessible for Brahmins. Women and Śūdras could also benefit from reciting this *stotra*, as well as those who aspire to salvation, and also householders who are in pursuit of mundane happiness. In short, anybody of any of the four castes having devotion is an appropriate recipient who may derive benefit from reciting the work" (BHAKTIMANDĀKINĪ 2011: xxix).

Mukti* and *Bhukti through* the *Viṣṇupādādikeśastotra - *The Viṣṇupādādikeśa-stotra* of Śaṅkara written as a prayer for worshipping Viṣṇu rather shows us the monist position of Śaṅkara and his sympathy towards the beginners in yoga and other devotees longing for welfare and prosperity in life. The *Bhaktimandākinī,* an elaborate commentary by Pūrṇasarasvatī, helps us to study the aesthetical appreciation of the *Viṣṇupādādikeśastotra* in general. For many verses of the *stotra*, the commentator provides its theological features too in his commentary and thus helps us to understand the theology hidden in the *stotra* of Śaṅkara.

In the commentary to the first verse of the *stotra*, the commentator provides an exceptionally elaborate introduction, synchronising the *saguṇa* and *nirguṇa upāsana*s in accordance with the *advaita* point of view and suggests why one should concentrate upon the form of Viṣṇu that is described in the *stotra* (BHAKTIMANDĀKINĪ 2011: xxi):

> In accordance with the injunction of the scriptures that the Self is to be realised, and to achieve this identity with the Supreme Reality of the individual Self, the three means, i.e. *śravaṇa*, *manana* and *nididhyāsana*

[1] *Bhaktimandākinī*, 2011: 9-10

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are needed. Of the other accessories to yoga, meditation is necessary for which a concrete form is easier to meditate upon than the Abstract Supreme Reality (though it is the end). This concrete form of Viṣṇu is presented in the *stotra* of Śaṅkara. The commentator also adds here that the image of Viṣṇu is preferred to the forms of other Gods due to his superior qualities for meditation of mind. And also, the form of Viṣṇu is endowed with many virtues in addition to being free from any kind of bondage. Devotion to him makes the devotee eligible to attain true Knowledge by getting rid of the darkness of ignorance of mind. On the other hand, though the other Gods, like Viṣṇu himself, are equally *vivarta*, that is to say apparent transformations of the Supreme Reality, they are inferior to him because of their bondage to their previous actions. Therefore it is logically necessary to concentrate upon this form of Viṣṇu.

Pūrṇasarasvatī also adds that even though Śaṅkara advocates meditation on the Supreme Reality to realise the identity of the Self, he has composed this description of the form of Viṣṇu in this devotional poem to help the aspirants beginning to contemplate their mind on this form and facilitate their practice of *yoga*. The other purpose of the composition of this *stotra* is that both the aspirants of liberation (*mukti*) and enjoyment of prosperity in life (*bhukti*) benefit equally from the contemplation on this form of Viṣṇu described in this *stotra*.

The philosophy that is taught through the *Viṣṇupādādikeśastotra* - The *Bhaktimandākinī*, the commentary on the *stotra*, introduces the *Viṣṇupādādikeśa-stotra* as the means for meditation and Self-realisation in line with the injunctions in the *Upaniṣads*. Though for a reader the *Viṣṇupādādikeśastotra* is a hymn that praises Lord Viṣṇu, Pūrṇasarasvatī, the commentator of the stotra treats this as a treatise on *mokṣaśāstra*. This *stotra* helps to facilitate the visualization of the image of God Viṣṇu, through the process of visualisation that consists of *dhyāna*, *dhāraṇa* and *samādhi*.

It is also interesting to note how Pūrṇasarasvatī, in his *Bhaktimandākinī*, while commentating on the weapons of Viṣṇu (*Bhaktimandākinī* 1-5), namely, the Conch (*Pāñjajanya*), the disc (*Sudarśana*), the sword (*Nandaka*) and the club (*Kaumodakī*) relates the *advaita* theological ideas. According to Pūrṇasarasvatī, the Conch is taken to represent the sound, the sonic source of *śabdabrahman*[1] and the whiteness in it is opposed to that of its quality inherent in its source, namely *tāmasa ahaṅkāra*, since tamas or ignorance, is described as black elsewhere, and

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[1] *samagrajñānaprakāśakasya śabdabrahmātmakasya śaṅkharājasya prathamaṃ varṇanenāvarjanaṃ viśiṣṭārthapratipattyarthaṃ karoti...* (*Bhaktimandākinī*, p. 10).

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the conch, representing the sound, is described as white here. The purpose of praising the conch, representing *śabdabrahma*, is to yield the fruit of knowledge of the word and its meaning in general. The disc, *Sudarśana*[1], the foremost of the weapons of Viṣṇu is conceived here as representing the cycle of periods beginning from the fraction of a moment and ending with that reaching to the End of the Worlds called the *parārdha*, a mystic, mythological concept of the maximum duration of time. It also represents the mind, and so by pleasing it, tranquility of mind could be achieved. The sword, Nandaka, of Viṣṇu reminds the commentator of the metaphorical usage of *jñānasi*, the sword of knowledge, with which one may annihilate ignorance. This concept is supported by quotations from the *Bhagavadgītā* and *Viṣṇupurāṇa*[2]. Here, Pūrṇasarasvatī emphatically indicates that the sword represents the pure *advaita* consciousness, which is hidden inside the sheath of ignorance.[3] According to Pūrṇasarasvatī, Śaṅkara in his *stotra*, after worshipping the sword of Viṣṇu, which is the embodiment of *vidyā* or knowledge praises the Kaumodakī, representing the form of the intellect as the means to gain knowledge. Thus, the commentator also emphasizes the logical sequence of the weapons that is introduced in the stotra. Thus, though for a common reader the *Viṣṇupādādikeśastotra* provides a detailed visualisation of Viṣṇu, Pūrṇasarasvatī, through his commentary *Bhaktimandākinī*, explains the *advaita* thoughts that are hidden in the *Viṣṇupādādikeśastotra*.

Among the several *stotras* that are written by Śaṅkara, the *Dakṣiṇāmūrti-stotra* needs a special mention here since this *stotra* directly focuses on the *advaita* philosophy. This shows that Śaṅkara composed his *stotras* not merely for the *saguṇopāsana*, but also to unfold the *advaita* theology through his *stotras* in a delightful fashion. With the *stotras* of Śaṅkara, the *stotra* literature moved as a vehicle for the dissemination of philosophical thoughts.

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[1] *manaḥprasādanāya manastattvātmakaṃ bhagavataḥ sudarśanam evam upāsya ...* (*Bhaktimandākinī*, p. 23).

[2] *iti śrīviṣṇupurāṇavacanāc ca avidyākośasaṃsthita-viśuddhādvaita-jñātmakam asiratnam ajñānanirasanena samyag-jñānaprakāśanāya varivasitum ārabhate...* (*Bhaktimandākinī*, p. 27).

[3] *... dvayaṃ jñānāsinā chittvā videhaḥ śāntim ṛcchati ityatrāpi jñānātmakaṃ nandakam abhipretya jñānāsinety uktiḥ ...* (*Bhaktimandākinī*, p. 30)

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Hells depicted in *Mahābhārata* as in the bas-relief of Angkor Wat temple: A study in contrast with Śaiva sources

Dr. R. Sathyanarayanan

Mahābhārata is an Itihāsa, narrative of the Kurukṣetra war and the fates of the Kaurava and the Pāṇḍava princes. It also contains philosophical and devotional material, such as a discussion of the four "goals of life" or puruṣārtha. *Mahābhārata* also consists of polity, human relationship, karmayoga, jñānayoga, bhaktiyoga and anything which is needed for systemetic arrangement of human life. The famous verse in Mahābhārata (Ādiparva 56:33) says what it consists of.

धर्मे चार्थे च कामे च मोक्षे च भरतर्षभ। यदिहास्ति तदन्यत्र यन्नेहास्ति न तत्कचित्॥

whether it is related to dharma, artha, kāma or mokṣa what ever is mentioned (in Mahābhārata) which are in other literature, anything which is not mentioned here is not available elsewhere.

I'll collect the information about the hells found in Sanskrit literary sources and alalyze different types of hells in this presentation. Also I'll add some photographs (which I have taken long back) of the representations of the bas-relief of Angkor Wat temple panels (12th c.) of Sūryavarman II from Cambodia.

Just as there is a place of reward for the righteous, so there is also a place of punishment after death for those who deviate from dharma. References to the hell mentioned as narakaloka or niraya found throughout the Mahābhārata, most frequently as contrary to the idea of adherence to dharma carrying a person to heaven. Mainly there are two places in Mahābhārata the discussion of hells are seen. One is the Anuśāsanaparva (13:24:59-81b) and another place is Svargārohaṇaparva. When Bhīṣma explaining dharma to Yudhiṣṭhira in Anuśāsanaparva, Bīṣma gives a long list of different types of sinners using the refrain – the vai nirayagāminaḥ

निरयं येन गच्छन्ति स्वर्गं चैव हि तच्छृणु॥ गुर्वर्थं वा भयार्थं वा वर्जयित्वा युधिष्ठिर।

येनृतं कथयन्ति स्म ते वै निरयगामिनः॥ परदाराभिहर्तारः परदाराभिमर्शिनः।

परदारप्रयोक्तारस्ते वै निरयगामिनः॥ ये परस्वापहर्तारः परस्वानां च नाशकाः।

सूचकाश्च परेषां ये ते वै निरयगामिनः॥ प्रपाणां च सभानां च संक्रमाणां च भारत।

अगाराणां च भेत्तारो नरा निरयगामिनः॥ अनाथां प्रमदां बालां वृद्धां भीतां तपस्विनीम्।

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वञ्चयन्ति नरा ये च ते वै निरयगामिनः॥ वृत्तिच्छेदं गृहच्छेदं दारच्छेदं च भारत।

मित्रच्छेदं तथाशायास्ते वै निरयगामिनः॥ सूचकाः संधिभेत्तारः परवृत्युपजीवकाः।

अकृतज्ञाश्च मित्राणां ते वै निरयगामिनः॥ पाषण्डा दूषकाश्चैव समयानां च दूषकः।

ये प्रत्यवसिताश्चैव ते वै निरयगामिनः॥

Another place is the most notable description of the hell (narakaloka) comes at the very end of the epic in the Svargārohaṇaparva where Yudhishthira travels to hell specifically to see his friends and kinsmen, and he argues that they have done nothing to deserve the torments they endure there. Yudhishthira first journeys down an ominous and difficult path towards hell. It is a path enveloped in thick darkness and covered with moss and hair, muddy with flesh and blood. Bones, body parts and entrails cover the earth, which is thick with worms and insects. The putrid stench of rotting flesh pollutes the air, already filled with bees, gnats, and flies. Grisly bears, evil spirits with pointed mouths, and birds of prey with iron beaks are everywhere.

तमसा संवृतं घोरं केशशैवलशाद्वलम्। युक्तं पापकृतां गन्धैर्मांसशोणितकर्दमम्॥

दंशोत्थानं सझल्लीकं मक्षिकामशकावृतम्। इतश्चेतश्च कुणपैः समंतात्परिवारितम्॥

ज्वलनेन प्रदीप्तेन समन्तात्परिवेष्टितम्। अयोमुखैश्च काकोलैर्गृध्रैश्च समभिद्रुतम्॥

सूचीमुखैस्तथा प्रेतैर्विन्ध्यशैलोपमैर्वृतम्। मेदोरुधिरयुक्तैश्च छिन्नबाहूरुपाणिभिः॥

निकृत्तोदरपादैश्च तत्र तत्र प्रवेरितैः। स तत्कुणपदुर्गन्धमशिवं रोमहर्षणम्॥

Further, in Svargārohaṇaparva reads: The region is infested with ravens and vultures with beaks of iron, as well as evil spirits with needle-like mouths. Scattered everywhere are dismembered limbs, entrails, hands and feet. He then saw a river filled with hot water and a forest of trees with leaves razor-sharp like swords. There was an expanse of blazing sand with rocks of iron, and copper jars filled with boiling oil. There were kūṭaśālmalī bushes, painful to touch because of their sharp thorns, and Yudhiṣṭira saw there the torments of those who act sinfully.

ददर्शोष्णोदकैः पूर्णं नदीं चापि सुदुर्गमम्। असिपत्रवनं चैव निशितक्षुरसंवृतम्॥

करम्भवालुकास्तप्ता आयसीश्च शिलाः पृथक्। लोहकुंभश्च तैलस्य क्वाथ्यमानाः समन्ततः॥

कूटशाल्मलिकं चापि दुस्पर्शं तीक्ष्णकण्टकम्।

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To indicate that they are consigned to hell. In Bhagavadgītā (16.21) both Kṛṣṇa and Arjuna talk of hell as the destination for wrongdoers.

त्रिविधं नरकस्येदं द्वारं नाशनमात्मनः। कामः क्रोधः तथा लोभः तस्मादेतत्रयं त्यजेत्॥

One should avoid ariṣaḍvarga-s (kāma, krodha, lobha, moha, mada and mātsarya) in general. Gīta says to abandon kāma, krodha and lobha because these three are the passage for naraka.

The Mahābhārata offers not great detail on the subject related to hells (narakas), sins and crimes, while comparing with Purāṇas, but what references it does contain appear to be in line with the Purāṇic view. The most notable description of narakaloka comes at the very end of the epic in the Svargārohaṇa parva.

As it is mentioned in Mahābhārata: -- What is hell/naraka/niraya? Naraka or hell is a place where sinners are tormented after death. It is also the abode of Yama, the god of Death. It is described as located in the south of the universe and beneath the earth. The number and names of hells as well as the type of sinners sent to a particular hell, varies from text to text नरकं त्रिंशतं प्रप्य।[1]

After death, guards of Yama bring all beings to the court of Yama, where he authenticate the virtues and the vices of the being and passes a judgement, sending the virtuous to svarga (heaven) and the sinners to one of the hells. The stay in Svarga or Naraka is generally described as temporary. After the quantum of punishment is over, the souls are reborn as higher or lower beings as per their merits and demerits. Such details has been attested in Anuśāsanaparva thus:

इहलोके च स प्राणी जन्मप्रभृति पार्थिव। स्वकृतं कर्म वै भुङ्क्ते धर्मस्य फलमाश्रितः॥

यदि धर्मं यथाशक्ति जन्मप्रभृति सेवते। ततः स पुरुषो भूत्वा सेवते नित्यदा सुखम्॥

अथान्तरा तु धर्मस्य अधर्ममुपसेवते। सुखस्यानन्तरं दुःखं स जीवोऽप्यधिगच्छति॥

अधर्मेण समायुक्तो यमस्य विषयं गतः। महद्दुःखं समासाद्य तिर्यग्योनौ प्रजायते॥

In this world the souls are experiencing the fruit according to their karman from the beginning of its birth. If one observes dharma as much as, he becomes human being and experiences the happiness. In between if one commits adharma he will experience duḥkha after experiencing sukha.

The same thing is reiterated again in Svargārohaṇaparva (12-13b) as:

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[1] *Mahābhārata, Anuśāsana* 104.14.

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शुभानामशभानां च द्वौ राशी पुरुषर्षभ। यः पूर्वं सुकृतं भुङ्क्ते पश्चान्निरयमेति यः॥

पूर्वं नरकभाग्यस्तु पश्चात्स्वर्गमुपैति सः। भूयिष्टं पापकर्मा यः स पूर्वं स्वर्गमश्नुते॥

There are two groups of śubha and aśubha which is svarga and naraka. Those who enjoys the fruit of śubha i.e. svarga, they will go to niraya next. Those who enjoys the fruit of aśubha i.e. naraka, will go to svarga later. Those how commit sins as much as will go to svarga first. O Youdhiśṭhira that is the reason you are brought here because of your utterance of untruth towards Drona.

Those who are associated with adharma after reaching to Yama's domain born as animals. Further the text adds who will born as what type of animals and how long they will be in that state, is explained in great detail. At the end of Anuśāsanaparva the text reads:--

वर्जयन्ति च पापानि जन्मप्रभृति ये नराः। अरोगा रूपवन्तस्ते धनिनश्च भवन्त्युत॥

Those men who avoids committing sin or misdeeds will become beautiful, healthy and wealthy. In such a way the epic Mahābhārata explains about the importance of non committing sins and further it adds:-

एतद्वै लेशमात्रेण कथितं ते मयानघ।

Here I have explained a bit about the importance of devoid of committing sins. In Mahābhārata Umā ask Maheśvara, please tell me by which karmavipāka (ripening of actions) people will go to such hells, and how they experience?

केन कर्मविपाकेन अवीचीनरकं व्रजेत्। रौरवं वा प्रपद्यन्ते कालसूत्रमपि प्रभो॥

Maheśvara replies (4.38-48):---

ज्वालामाला सहस्रेषु तस्य मध्ये हुताशनः। हन्यन्ते पापकर्माणः प्रत्यहं यमकिङ्करैः॥

तडागान्युदपानानि ये भिन्दन्ति यशस्विनि। कलत्राणि च मित्राणां धर्षयन्ति नराधमाः॥

समर्था ये न रक्षन्ति भयाच्चरणामागतम। अवीची नरकं यान्ति मृत्युलोकमितो गताः।

दह्यन्ते तत्र पच्यन्ते पूरवदवारमपावृतम्॥

In this hell the sinners are tormented in the flaming fire by the assistants of Yama. Those who breaks or destroys the water sources and those who threatens the wives of their friends, and those who did not protect the refuges will go to the hell called Avīci where they are cooked and roasted.

In the Anuśāsanaparva Appendix I Umā asks Maheśvara, O lord please tell me how will be the Yama's rod and how will be the assistants of Yama? And how the living creatures after death go to Yama's abode? And how they will be

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punished? Maheśvara repilies - O my dear the abode of Yama is in the South direction. Assistants of Yama will take living beings after cessation of their karma and according to their karmaphala they will be taken into the respective places such as uttama, madhyama and adhama. Those who had the good karmaphala will be taken to the path which is beautiful, well decorated and having good smell. The second path will be greatly praised. Third one is horrible, having bad smell, filled with insects and worms and difficult to pass.

Yama's court: - The bas-relief of Angkor Wat temple depicts the court of Yamadharma, the God of justice (dharmarāja) lord of Naraka and Citragupta, the assessor who keeps the records of good and bad deeds of human being from birth to death. He assists Yamadharma in determining who goes to heaven and who goes to hell. The image below depicts Yamadharma's courd where he is seated on his vehicle, a buffalo, and directing the proceedings with multiple hands.

Then Umā asks Maheśvara- O lord how they will take the soul which cannot be seen and has no body or shape after death? Śiva replies-- O dear there are three types of bodies are made of māyā before reaching the abode of Yama these are: karmavaśya, bhogavaśya and duḥkavaśya. Among these three types of bodies, the one which take the body of karmavaśya the Yama himself welcome them by asking about the welfare with great reverence will send off to svargaloka:

गतानं तु यमस्तेषामुत्तमानभिपूजया। अभिसङ्गम्य विधिवत्पृष्ट्वा स्वागतकौशलम्॥

प्रस्तुत्य सत्कथां तेषां लोकं संदिशते यमः। यमेनैवमनुज्ञाता यान्ति पश्चात् त्रिविष्टपम्॥

Then for the madhyamas after hearing their merits and demerits Yama will order them to become humans. As of the third one adhamas/duḥkhavaśyas, Yama will not even see them, they will be diverted to other servants who are terrible in nature and horrific in appearance. They will send them to their respective place to experience their pāpakarmas.

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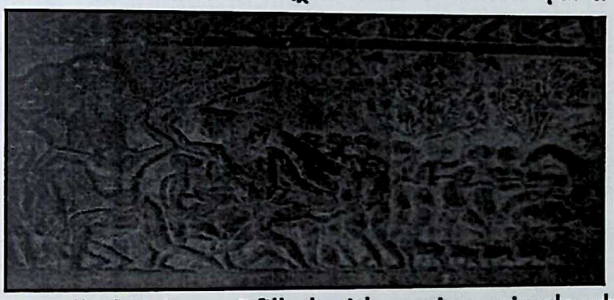
अधमान्पापसंयुक्तान् यमो नावेक्षतेऽऽगतान्। यमस्य पुरुषा घोराश्चण्डालसमदर्शनाः॥

यातानाः यापयन्त्येतान् लोकपालस्य शासनात्।

The servants of Yama will take them on the path by pushing, pulling, piercing, shouting, striking. They will make them to move around the forest of leaves like razor-blade (asipatravana); people having sharp teeth and the dogs will bite them.

छिन्दन्तश्च नुदन्तश्च प्रकर्षन्ते यतस्ततः। क्रोशतः पातयन्त्येतान्मिथो गर्तेष्ववाङ्मुखान्॥

असिपत्रवने घोरे चारयन्ति तथापरान्। तीक्ष्णदंष्ट्रास्तथा श्वानः कांश्चित्तत्र दशन्ति वै॥



There is a river called Vaitaraṇī filled with marine animals which is difficult to enter and it is filled with urine and blood, the servants of Yama will immerse and make them to drink; and make them to mount on trees filled with thorns; also they will put them in the wheels to squeez like oil mills.

तत्र वैतरणी नाम नदी ग्राहसमाकुला। दुष्प्रवेशा च घोरा च मूत्रशोणितवाहिनी॥

तस्यां संमज्जयन्त्येतान् तृषितान् पाययन्ति तान्। आरोपयन्ति वै कांश्चित्तत्र कण्टकशाल्मलीम्॥

यन्त्रचक्रेषु तिलवत्पीड्यन्ते तत्र केचन।

Further the criminals will be burnt in heated charcoal; they will cook and roast in oil; they will split using weapons like trees.

अङ्गारेषु च दह्यन्ते तथा दुष्कृतकारिणः॥ कुम्भीपाकेषु पच्यन्ते भर्ज्यन्ते सघृतेषु वै।

पाट्यन्ते तरुवच्छस्त्रैः पीड्यन्ते लोचनादिषु॥

In such a way guards of Yama torment the sinners. The sinners by remembering their misdeeds will experience all this torture and shouting and weeping.

Further Umā asks Śiva-- O lord how many such hells are there and how they will be? Śiva answers-- O Bhāmini there are five greave hells which are below the earth. They are Raurava, Mahāraurava, Kaṇṭakavana, Agnikuṇḍa and

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Pañcakaṣṭam. Other texts speak about the hell as a bottomless pit of darkness where souls are trapped for eternity and deprived of rebirth.

As for as the text Mahābhārata is concerned it gives a long list of hells, when devadūtas taking Yudhiṣṭhira to svarga through the hell:

अग्रतो देवदूतस्तु ययौ राजा च पृष्ठतः। पन्थानमशुभं दुर्गं सेवितं पापकर्मभिः॥

तमसा संवृतं घोरं केशशैवलशाद्वलम्। युक्तं पापकृतां गन्धैर्मांसशोणितकर्दमम्॥

दंशोत्थानं सझिल्लीकं मक्षिकामशकावृतम्। इतश्चेतश्च कुणपैः समंतात्परिवारितम्।

अस्थिकेशसमाकीर्णं कृमिकीटसमाकुलम्॥ ज्वलनेन प्रदीप्तेन समन्तात्परिवेष्टितम्।

अयोमुखैश्च काकोलैर्गृध्रैश्च समभिद्रुतम्॥ सूचीमुखैस्तथा प्रेतैर्विन्ध्यशैलोपमैर्वृतम्।

मेदोरुधिरयुक्तैश्च छिन्नबाहूरुपाणिभिः॥ निकृत्तोदरपादैश्च तत्र तत्र प्रवेरितैः।

स तत्कुणपदुर्गन्धमशिवं रोमहर्षणम्॥ जगाम राजा धर्मात्मा मध्ये बहु विचिन्तयन्।

ददर्शोष्णोदकैः पूर्णं नदीं चापि सुदुर्गमाम्॥ असिपत्रवनं चैव निशितक्षुरसंवृतम्।

करम्भवालुकास्तप्ता आयसीश्च शिलाः पृथक्॥ लोहकुम्भीश्च तैलस्य क्वाथ्यमानः समन्ततः।

कूटशाल्मलिकं चापि दुस्पर्शं तीक्ष्णकण्टकम्॥ ददर्श चापि कौन्तेयो यातानाः पापकर्मिणाम्।

The king Yudhishthira following the guards of gods (devadūta) the inauspicious path frequented by sinners, filled with frightening darkness, and surrounded by the smell of sinner's body smeared with flesh and blood; and filled with crickets, flies, mosquitos near the corpse; filled with bones, hair, worms and insects; surrounded by the iron like beaks of crows and vultures; filled with the heap of dead bodies which looks like a vindhya mountain; scattered with the cut shoulders, thighs and hands smeared with the blood and marrow and cut off parts of belly and legs; king Yudhishthira proceeding further in the hell where the place is filled with the smell of dead bodies, also he saw the river of hot water which is difficult to cross; and the hell called asipatravanam where the sharp-blade like leaves; and burning iron rocks and hot sand as gruel; and nearby boiling oil in the iron pans; kūṭaśālmalī where the trees have sharp thorns which is difficult to touch, king Yudhishthira also saw other punishments of the sinners.

Similarly the Śaiva scriptures such as Parākhyatantra, Mataṅga-pārameśvara, Niśvāsatattvasaṃhitā etc., also speak about hells. All these texts have different list of hells, for example Parākhyatantra one of the important Śaiva

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scripture prescribe the list of 32 hells and it gives the reason and explanation for each term of the hell.

तदूर्ध्वं निरया घोरा बुद्धिभेदचतुर्गुणाः। पापक्रियाविशेषाप्ता नानादुःखविशेषदाः॥

Above that are the terrible hells, thirty-two in number. They are gained as a result of particular evil deeds; they bestow various types of suffering.

Parākhyatantra gives a list of 32 hells: -- raurava, tamaḥ, sītaḥ, uṣṇaḥ, santāpaka, padma, mahāpadma, kālasūtra, sūcīmukha, tāla, khaḍgākhya, kṣuradhāraka, ambarīṣa, taptāṅgāra, sudāhakṛt, santāpa, jatu, māṃsāduḥ, nirucchvāsa, socchvasa, yugmaparvata, sālmalī, trirnivāsa, krimīṇāmnicaya, lohastambha, viṇmaya, vaitaraṇīya, tāmisra, andhatāmisra, avīcī, kumbhīpāka and mahāraurava.

Most of the texts are giving a long list of hells but very few are giving more details about the nature of the hells and details about the people who are being tormented in those hells. Among those the Parākhyatantra one of the 28 Śaivāgamas gives the nature of the hells.

1. Raurava is that into which weeping souls are kept (rudantaḥ prāṇino yatra nikṣipyante sa rauravaḥ)

2. The hell called Darkness (tamaḥ) is one in which delusion is great; it deludes the quality of sentience (tamaḥ saṃjño mahāmohaścaitanyaguṇamohakaḥ).

3. Cold (śītaḥ) is the hell in which there is the onset of cold fever; it makes the whole body to shake (śītaḥ śītajvarārambhaḥ samastata-nukampakṛt).

4. Hot (uṣṇaḥ) is the hell in which there is the onset of extremely hot fever; it heats all the limbs (uṣṇo atyuṣṇajvarāraṃbhaḥ sarvāṅga-paritāpakaḥ).

5. Santāpa is so called because it creates internal heat; it dries out the dark space of the belly (antaḥsantāpakṛttapaḥ śoṣitodarakandaraḥ).

6. Padma is a mass of very cold snow; with the form of a lotus (padmaḥ padmasamākārḥ suśīto himakardamaḥ).

7. Mahāpadma has the same form, but it has more cold snow (mahāpadmastathārupaḥ kiṃ ti śītahimottaraḥ).

8. Kālasūtra is a hell in which there is a black fetter which wraps tightly round [the body] three times (kālasūtro.asitaḥ pāśastriguṇa-dṛḍhaveṣṭanaḥ).

9. Sūcīmukha is a hell in which there is an extremely sharp needle that splits men's faces (sūcīmukhaḥ sutīkṣṇāgrā sūcī puṃvaktra-bhedakā).

10. Tāla is a hell which, as by a palm-leaf, cuts open the flesh of souls' bodies by means of bark garments on their bodies (tālastālavadaṅgasthairvidārayati valkalaiḥ).

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11. Khaḍga (sword), equipped with sword blades, cuts the limbs of the souls' bodies (khaḍgaścinatti gātrāṇi khaḍgadhārāparigrahaḥ).

12. Kṣuradhārā (razor-blade), in which there are razor-blades every-where without any space free of them, cuts the limbs (kṣuradhāro lunātyaṅgam kṣuradhārā nirantaraḥ).

13. Ambarīṣa is filled with very sharp arrows (aṃbarīṣo.aṃbarīṣeṇa sutīkṣṇena prapūryate).

14. Taptāṅgāra (heated-coals), is the burning of fire, it is the repository of red-hot coals (taptāṅgāro.agnisaṃkāśo lohāṅgāra niketanaḥ).

15. Sudāhakṛt is filled with flaming red-hot stones (sudāhakṛjjvalallohapāṣāṇapūritaḥ).

16. Santapta is taught to be heat-creating, a hell in which there is nothing but flaming fire (santaptastāpakṛtproktaḥ kevalojjvāli-tānalaḥ).

17. Jatupaṅka (lac-mud), is a hell in which souls' bodies are destroyed by being smeared with flaming lac (jatupaṅko jvalallākṣāpralepapluṣṭa-vigrahaḥ).

18. Māṃsāda (flesh-eater), this is the place where flesh-eater tears off mouthfuls of flesh from every part of the body (māṃsādaḥ sarvadehastha māṃsagrāsāpakarṣakaḥ).

19. Nirucchvāsa (sigh-less) is characterised by the absence of breathing as a result of all the sense organs being blocked (nirucchvāso.akṣasaṃrodhā-nnirucchvasana lakṣaṇaḥ).

20. Socchvāsa (full of sighs) is full of sighs, the place of those wretches who are without activity (socchvāsaḥ śvasanaprāyo niśceṣṭahata-kāśrayaḥ).

21. Yugmāśmaḥ (pair of mountains), is a place of torture that is crushed on both sides by the smashing together of mountains of rough rock (yugmāśmaḥ karkaśāśmagasandaṃśa-paripīḍitaḥ).

22. Śalmaī is a place full of spiny silk-cotton trees surrounded by an iron outer wall and covered with a great net in which the sinners are tormented by people with various weapons (śālmalī lohapūrṇāṃgastat kaṇṭakavibhedinī).

23. Trirnivāsa is the hell in which the bellies of the souls are tormented with the suffering of thirst and with hunger (trirnivāsaḥ pipāsārtibubhu-kṣāpīḍitodaraḥ).

24. Kṛmīṇāmnicayaḥ (place of worms) this hell is taught to be a heap of nothing but worms (kṛmīṇām nicayaḥ proktaḥ kevalakrimi-sañcayaḥ).

25. Lohastambha (iron pillar) is where bodies are scorched of flaming from iron plates (lohastambho jvalallohapaṭṭikapluṣṭavigrahaḥ).

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26. Viṭpūraṇa (full of excrement) fills the mouths of the tortured souls theirin with the lumps of that fall from the passage that carries excrement (viṭpūrṇo viṭcchilāpūrṇāsyakṛtapūraṇaḥ).

27. Vaitaraṇī is a river where creatures filled with pus are carried (vaitaraṇyāṃ vitāryante jantavaḥ pūyapūritāḥ).

28. Tāmisra is blackly smoky on every side and is mixed with darkness (tāmisrastamasā miśraḥ sarvato dhvāntadhūmalaḥ)

29. Andhatāmisra is the same, but in it the directions cannot be discerned (tathārūpo.andhatāmisrastvavibhāvitadiṅmukhaḥ).

30. Avīcī is covered with waves of pus, blood, mud and such like (avīcī vīcibhiścchannaḥ pūyasṛkkardamādibhiḥ).

31. Kuṃbhīpāka is a flaming-tongued fire in a reat and terrible pot-mouth (kuṃbhīpāko bṛhadghoro kumbhavaktre jvalacchikhaḥ).

32. Mahāraurava is the one called extremely fierce and frightening (mahārauravasaṃjño yomahāraudro bhayānakaḥ).

The Svacchandatantra famous text on Kashmir Śaiva tradition gives 140 types of hells: -- प्रधानं संप्रवक्ष्यामि शतं तत्र वरानने। चत्वारिशत्समोपेतं कथितं नामतः श्रृणु॥

O beautiful faced, I will tell in detail the important [hells] of hundred and forty, [please] hear [them] by name. Niśvāsatattva-saṃhitā also gives 140 types of hells:-- अशीत्यर्धोत्तरं घोरं अवीच्याद्यं भयङ्करम्। अवीची रौरवं चैव महारौरवमेव च॥

Śivadharmottara 7th chapter also enlists 140 types of hells:

रौरवाद्यमवीच्यन्तं नरकाणां शतं स्मृतम्। चत्वारिसच्छताधिकं महानरकमण्डलम्॥

The complete chapters of the Umāmaheśvarasaṃvāda 15th and Śivadharmasaṃgraha 4th explain the crucial hells. Both these text explain the eight crucial hells. It has been explained that the selves are being tormented one by one in the eight types of hells:

अष्टौ ते नरका घोरा मृत्युलोके यशस्विनी। अवीची रौरावाश्चैव कालसूत्रस्तथैव च॥

कुम्भीपाकश्च नरकस्तथा यमलपर्वतौ। कूटशाल्मलिवृक्षाश्च असिपत्राश्च पादपाः॥

महारौरव इत्येते नरकाः परिकीर्तिताः।

There are eight types of crucial hells in the abode of Yama. They are avīcī, raurava, kālasūtra, kuṃbhīpāka, yamalaparvata, kūṭaśālmalī, asipatravana and mahāraurava. Niśvāsatattvasaṃhitā also states the nature of the hells and who are tormented there, in the form of conversation between Maheśvara and Umā.

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विपाकं कर्मणा केन को वापि निरयो भवेत। स्वरूपनरकाणां तु श्रोतुमिच्छामि तत्त्वतः॥

The svargas (heaven) and narakas (hell) depiction in the bas-relief gallery of Angkor Wat (12th century) temple built by King Suryavarman II is an exceptional representation which is not represented in any other place. This bas-relief carving is for about 200 feet long on the eastern section of the south gallery located on the perimeter of the lower level of Angkor Wat, Cambodia. It depicts 37 heavens in the upper tier and 32 hells in the lower tier. The depiction of hells are labeled with Khmer script inscription. First the name of the hell in Sanskri and explanation in Khmer language.These representations are suppose to be made based on Mahābhārata, Purāṇas, Śaiva scriptures and other Dharmaśāstra manuals.

There is an inscription K. 299 of Sūryavarman II (12th c.) in the Angkor Wat temple of 36 lines starts with neḥ ti karoṃ phlū naraka = 'here under the way to naraka', followed by the line neḥ ta vyar ti phlū svargga = 'the above ways to svarga'. Line three and four reads vraḥ yama and vraḥ dharmma ... vraḥ citragupta = 'god Yama, god Dharma ... god Citragupta' respectively. And in each line of the inscription the name of naraka and who are being punished in that particular hell such detail has been given. For example – "avīcī – people who have property and yet keep committing evil deeds for their living" and for "kriminicaya – people who criticise deities, the sacred fire, guru, great Brahmanic scholars, [who defame] those who teach justice, who are Śiva devotees their mothers and fathers and their friends".

Let me provide just those names of hells engraved in that inscription. avcī, kriminicaya, vaitaraṇīnadī, kūṭaśālmalī, yugmaparvata, nirucchvāsa, ucchvāsa, dravattrapu, taptalākṣāmaya, asthibhaṅga, krakaccheda, pūyapūrṇahrada, asṛk-pūrṇahrada, medohrada, tīkṣṇāyastuṇḍa, aṅgāranicaya, aṃbarīṣa, kumbhīpāka, tālavṛkṣavana, kṣuradhārā-parvata, sūcīmukha, kālasūtra, mahāpadma, padma, sañjīvana, (two lines illegible) śīta, sāndratamaḥ, mahāraurava and raurava.

All together 30 hell names are available in this inscription. There could be another two names on line 31 and 32 which is unfortunately damaged.

Furthermore, the description of hells are described in the group of eight texts called Śivadharma corpus each one is a short manual of religious rites and duties meant exclusively for the Śiva-worshippers. We have lengthy discussion in the Śivadharma corpus about the selves, and how they are treated after death by the guards of Yama-dharma the lord of death while taking them to his court. Also how Yamadharma after verifying the merits and demerits of the selves diverting them to different types of hells are described. The names and numbers of hells differs from text to text. The matter of sins and crimes and its

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punishment by the lord of death and the types of hells are described in the Śivadharmottara, the Umāmaheśvara-saṃvāda, the Śivadharm-asaṃgraha.

The Mataṅgapārameśvarāgama Vidyāpāda (23rd chapter), Parākhya-tantra (5th chapter) and Niśvāsatattvasaṃhitā Mukhāgama (4th chapter) mentions 32 types of hells starting from raurava to avīcī. The Umāmaheśvara-saṃvāda (15th chapter) and Śivadharmasaṃgraha (4th chapter) prescribes eight types of hells. The Śivadharmottara (7th chapter), Niśvāsatattvasaṃhitā guhya-sūtra (4th chapter) and Svacchandatantra (10th chapter) establishes 140 types. Svacchandatantra further adds these are the important 140 hells "pradhānaṃ saṃpravakṣyāmi".

Śivadharmottara describes how the guards of Yama tormenting the sinners while taking them to the hells:

बद्धाः श्रृंखलया केचिदुत्तानाः पादयोन्नराः। आकृष्यन्ते घृष्यमाणा यमदूतैर्ब्बलोत्कटैः॥

उरसाऽधोमुखाश्चान्ये घृष्यमाणा सुदुःखिताः। केशपाशनिबद्धेन समाकृष्यन्ति रज्जुना॥

Kūṭaśālmalī: While Yudhiṣṭhira was walking through the hell, he witnesses the hell called Kūṭaśālmali it has been discribed in Mahābhārata, Anuśāsanaparva (2:25) as: कूटशाल्मलिकं चापि दुस्पर्शं तीक्ष्णकण्टकम्। ददर्श चापि कौन्तेयो यातानाः पापकर्मिणाम्॥

Yudhiṣṭira was watching people were tormented of those who act sinfully going towards the hell called Kūṭaśālmalī where bushes/trees are painful to touch because of their sharp thorns.

The same hell is described in Parākhyaantra (5.27ab); Niśvāsa-tattva-saṃhitā guhyasūtra (4.46cd) kūṭaśca bahuśākhaśca viśākhaḥ śālmalistathā; Svacchandatantra (10.46cd) bahuśākhāḥ śālmaliśca. The Śivadharma (4.76) mentions deceitful, fraudulent people go to the hell called kūṭaśālmali after death.

कूटकापाटिकाश्चैव ये च कर्मीणकारकाः। ते मृता नरकं यान्ति कूटशाल्मलिकद्रुमम्॥

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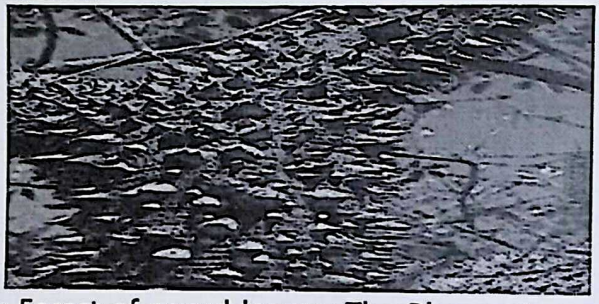
Those who indulge only in the fraudulent acts, goes to the trees of Kūṭaśālmalī hell after death.



Asipatravanam: Forest of sword leaves: The Bhagavatapurana reserve this hell for a person who digresses from the religious teachings of the Vedas and indulges in disbelief, Yamadutas beat them with whips as they try to run away in the forest where palm trees have swords as leaves. Afflicted with injury of whips and swords, they faint and cry out for help in vain.

यस्त्विह वै निजवेदपथादनापद्यपगतः पाखण्डं चोपगतस्तमसिपत्रवनं प्रवेश्य कशया प्रहरन्ति॥

The Mahābhārata describes the hell Asipatravanam as: असिपत्रवनं चैव निशितक्षुरसंवृतम्॥ The [hell] asipatravanam is filled with the sharp-blade Śiva-dharmasaṃgra (4:92c-95b) explains the Asipatravanam in the following manner:

अश्वत्थे तत्र तिष्ठन्ति पादपे ते भयार्दिताः। तस्य वृक्षस्य पत्राणि शीर्यन्ते मारुताहताः॥

खड्गचक्राशनी भूय तीक्ष्णधाराण्यनेकशः। तेषान्नराणामुपरि निष्पतन्ति ह्यनेकशः॥

छिन्नकर्णौष्ठनासाश्च छिन्नहस्त प्रबाहवाः। तेषां सञ्छिन्न गात्राणां पापकर्म क्षयो भवेत्॥

The guards of Yamadharma make the sinners to stay under the aśvattha tree, where many sharp leaves of the aśvattha tree blown by the wind falls on the selves like a sword, disc or thunderbolt with sharp edges and cuts the ears, lips, nose and hands, with that wound in the body they will be released from the sinful

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acts. Uṣṇodaka: Uṣṇoda is a kind of hell where the river is filled with hot water which is difficult to cross. Mahābhārata illustrates:

ददर्शोष्णोदकैः पूर्णं नदीं चापि सुदुर्गमम्।

Yudhishṭhira was watching the river filled with hot water which is difficult to cross. Avīcī: for avīcī Mahābhārata get across:

अन्ये च नरकाः सन्ति अवीचिप्रमुखाः प्रिये। क्रोशन्तश्च रुदन्तश्च वेदनार्ता भृशातुराः॥

केचिद्भ्रमन्ति वेष्टन्ते केचिद्धावन्ति चातुराः। आधवन्ते निवार्यन्ते शूलहस्तैर्यतस्ततः॥

There are other hells such as Avīcī there people are shouting, weeping, crying by unable to bear the torture and somebody are roaming here and there then the servants re bringing them together to experience with trident in their hands. Raurava --- Śivadharmasaṃgraha 4th chapter explains about raurava as:

व्यजनं तालवृन्तञ्च छत्रवस्त्रमुपानहौ। देवस्वं ब्राह्मणस्वं च ये हरन्ति नराधमाः॥

ते नरा नरकं यान्ति रौरवं रोमहर्षणम्। पच्यन्ते नरके तत्र पापकर्मरता नराः॥

Those who steal the palm-leaf fan, umbrella, cloths, sandal, property of god and property of a brahmin, those men goes to the hell called raurava where the sinners are tormented. Niśvāraguhya (4.66) reads those who beats their wife, brother or son will fall in the hell called raurava:--

स्वस्त्रियं भ्रातरं पुत्रं घातयेद्यस्तु मानवः। स पतेद्रौरवे घोरे तेन पापेन कर्मणा॥

Kuṃbhīpāka (cooked in a pot): Kumbhīpāka has been explained in Umāmaheśvara-saṃvāda as: Who ever men or women steal the agricultural land and the objects of farmers, and his vessels and other instruments will be thrown into the boiling copper vessel.

हरेत्कृषिगतं वस्तु कर्षकोपस्करं स्वयं। अल्पकानाञ्च सर्वेषां पात्रोपकरणानि च॥

ये हरन्ति नरा देवि दारुणा मृत्युकिङ्कराः। नरो वा यदि वा नारी यः पापः पापकर्मिणः॥

भृशन्तप्तासु लोहासु प्रक्षिपन्ति ह्यधः शिरः। पापकर्मक्षयन्तेषां कुंभीपाके यदा भवेत्॥

Bhāgavata purāṇam says who will be tortured in the hell of Kuṃbhīpāka--

यस्त्विह वा उग्रः पशून् पक्षिणो वा प्राणत उपरन्धयति तमपकरुणं पुरुषादैरपि विगर्हितममुत्र यमानुचराः कुम्भीपाके तप्ततैले उपरन्धयन्ति॥

who ever cooks the animals with life the Yama's servants will cook the cruel men in the boiling oil pot, the hell which is called Kumbhīpāka.

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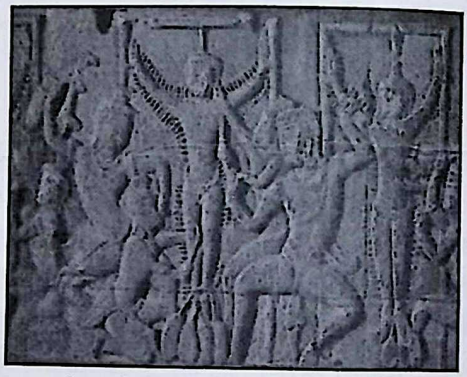
Sūcīmukha: (needle-face): An ever-suspicious man is always vigilant of people trying to grab his wealth. Proud of his money, he sins to gain and to retain it. Yamadutas stitch thread through his whole body in this hell. Parākhya-tantra 5:20cd explains the hell sūcīmukha as: सूचीमुखः सुतीक्ष्णाग्र-सूची पुंवक्रभेदाक



That region is infested with ravens and vultures with beaks of iron and other needle like bouths, as well as a pile of corpse like vindhya mountain

Conclusion --- The discussion of hells comes in Mahābhārata and in some purāṇas like – Garuḍapurāṇa, Viṣṇudharmottara-purāṇam, Bhāgavatapurāṇam etc. and in Śaiva canonical literature.

All these literature including the Mahābhārata teach us - not make any harm to any creatures with mind, action or verbal for that passages from:--

अहिंसा परमो धर्मस्तथाहिंसा परो दमः। अहिंसा परमं दानं अहिंसा परमं तपः॥

अहिंसा परमो यज्ञस्तथाहिंसा परमं बलम्। अहिंसा परमं मित्रमहिंसा परमं सुखम्॥

अहिंसा परमं सत्यमहिंसा परमं श्रुतम्। सर्वयज्ञेषु वा दानं सर्वतीर्थेषु चाप्लुतम्।

सर्वदानफलं वापि नैत्तुल्यमहिंसया। अहिंस्रस्य तपोक्षय्यमहिंस्रो यजते सदा।

अहिंस्रः सर्वभूतानां यथा माता यथा पिता। एतत्फलमहिंसाया भूयश्च कुरुपुंगव।

न हि शक्या गुणा वक्तुं इह वर्षशतैरपि।

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Puruṣottama Jagannātha– The Universal God

Dr. Debajyoti Jena

Śrikṣetra, the sacred place of Orissa, attached to Bay of Bengal, where the Lord Jagannātha resides. This holy place corresponds to the modern name *Purī*. It has its great significance on spiritual as well as religious point of views. Tradition says (to highlight the glory of the city) that -

गङ्गायं च जले मुक्तिः वाराणस्यां जले स्थले। जले स्थले चान्तरिक्षे मुक्तिः श्रीपुरुषोत्तमे॥

The water of *Gaṅgā*, the water and land of Vārāṇasī are the cause of salvation but man gets salvation at *Puruṣottamakṣetra* (present Purī) by its water, land and air. Due to this reason, people used to visit this place from nook and corner of India and abroad. It has been considered as the abode of all religions where the great saints like Śaṅkarācārya, Rāmānujācārya, Mādhvācārya, Vallabhācārya, Nimbārka, Nānak, Kabīr and Caitanya have put their steps on this holy land.

Lord Jagannātha is the king of Orissa. Orissan culture, tradition and belief are reflected within Him. At present, we have different religions like Hindu, Jaina, Baudhha, Christ, Islam and so on. There are no evidences found in the ancient texts about the name of *Hindudharma*. Scholars opined that the *Hindudharma* was popularly known as *Sanātanadharma* or *Vaidikadharma*. No other Dharma was existing at the time of *Vaidikadharma*. It was the first among all. Later on, by the propagation of the great divine saints like Mahāvir, Gautama, Jesus and Mohammed, *Jainadharma, Buddhadharma, Christadharma and Islamdharma* respectively came into the contact with public.

An interesting stanza stands for the Lord Jagannātha that from which group He belongs to. Śri Udayanācārya, an eminent scholar in Sanskrit says -

"यं शैवाः समुपासते शिवेति ब्रह्मेति वेदान्तिनः बौद्धाः बुद्धेति प्रमाणपटवः कर्तेति नैयायिकाः।

अर्हनित्यथ जैन शासनरतः कर्मेति मीमांसकाः सोयम्वो विदधातु वाञ्छितफलं त्रैलोक्यनाथो हरिः॥

Jaina Concept in Jagannātha cult: The word 'Jagannātha' is the combination of two different words such as '*jagat*' and '*nātha*'. In this respect scholars opined that the word '*nātha*' was very much popular among the Jainas (as in the word Pārśvanāth) where as it is attached with the word '*jagat*' and finally formed a Jaina word 'Jagannātha'. In Jaina philosophy 'Jagannātha' considered as a bull, technically called as *Ṛṣabha*. Like the car-festival of Lord Jagannātha in the month of *Āṣāḍha*, Jaina also observes the same in same date by keeping their idol (*jina*) in

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a chariot and visits the town. "*Nilacakra*' is the symbol of lord Jagannātha, likewise *kalpavṛṣka* is the symbol of *Ṛṣabha* (1st *tirthankara*). As per the Jaina tradition, the place of sacrifice of *Ṛṣabha* is called as *Cakrakstera* and their offering (*Prasada*) is known as *Kaivalya* as in Jagannātha tradition is called as *Nirmalya* or *Kaivalya*. To make it prove scholars say that the *Śrimandira* (temple of Jagnnāth) is the place of Jaina, as the twenty two steps of Jagannātha temple in entrance stands for twenty two Jaina *Tirthankara*. The *Ratnasimhasana* of the Jagannātha temple is considered as the place of Jaina, and three idols (Śri Jagannātha, Śri Balabhadra, and Śri Subdharā) symbolically represents of three things such as perfect vision, perfect knowledge, perfect conduct. History says that in 300 B.C., king of Magadha, Mahāpadmānanda had taken *Jināsana* from Kaliṅga and in 200 B.C. Khāravela, king of Kaliṅga a staunch devotee of Jaina, returned it back.

Bauddha Concepts in Jagannātha cult: Aśoka, the king of Magdha had made his effort to spread over the *Buddhadharma* in Orissa after Kaliṅga war. By the influence of Buddhism, Śri Jagannātha, Śri Balabhadra, Śri Subhadrā were represented symbolically as *Buddha*, *Dharma* and *Saṅgha* respectively. As a whole, '*Sudarśanacakra*' of Śri Jagannātha considered the limbs of Buddhist concept. At the time of (pūjā) offering to Lord Jagannātha, Brahmin has to recall the mantra as "*namo tasmai bhagavate vāsudevāya*" in same way, before Buddha, the mantra has to recite that "*namostute bhagavate arhate buddhāya saśuddhāya*". It is clear that, from the period of Pahiyān, the China traveler, the Car-festival of Śri Jagannātha had great impact on Buddhism. As a result, people used to keep the idol of Buddha on the chariot and visit the town. Due to the influence as well as the great impact of Buddhism, the Lord Buddha became as an incarnation of Lord Jagannātha. Jayadeva, the great scholar in field of Sanskrit narrated Buddha as the 9th incarnation of Jagannātha.

Christianity in Jagannātha cult: Lord Jagannātha is the symbol of all religion, colour and caste. He is the preceptor of the whole Universe. The great scholar M. Sylion Levi wrote in his text "*Acurea Gospel of Jesus Christ*" that "Jesus was accepted as student in the temple of Jagnnāth for a period of four years and soon began to preach the *Śūdras* and farmers in parables". In 1707, Alexander Hamilton, at his visit to *Śriṣketra* (Purī) opined that, there was no discrimination between Hindu and Christian to eat *Mahāprasāda* of Lord Jagannātha.

Islamic Concept in Jagannātha cult: *Sirtai Pavijsaha*", a notable work on Islamic religion says, devotees were used to come to the temple of Jagannātha from China and abroad, to have *Darśan*. To meet their food and hospitality nearly thirty thousand silver coins used to spend in kitchen of Lord Jagannātha daily.

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Amin Sahamid Raji in his book "*Hapath Eklin*" wrote that, the people of India have deep faith and devotion towards the Lord Jagannātha without having any discrimination of their caste, colour and religion. An eminent writer Gulam Hussen Salim wrote in his book "*Riadas Salatin*" that, Hindus and Muslims, both used to sit together for food at *Śrikṣetra* and this system is found only at *Śrisketra*, not anywhere else. Many Islamic monks made their visit to Purī. Among them, in 1627, Mamud Bin Amir Wali visited *Śrisketra (Purī)* and he wrote his travelling experiences in his book "*Baharual Asrar*". Abul Fazal also wrote about the car-festival of Lord Jagannātha.

Śikh Concept in Jagannātha cult: By the influence of the ideology, unity and equality of Jagannātha cult, Nanak the profounder of Śikh Dharma attracted to Lord Jagannātha and took shelter under the feet of Jagannātha. Lord Jagannātha is commonly accepted by all Śikh as their God. Legend says Ranjit Singh, King of Punjab pleased upon Jagannātha cult and presented a Kohinoor diamond to the Lord and moreover to show his deep devotion towards Lord Jagannātha he constructed a *Maṇḍapa* in the west gate of *Śrimandir*. It is also said that the Kohinoor diamond, which was presented by King Ranjit Singh, at present, occupies the place in the crown of British queen.

When the Lord Jagannātha was accepted as their lord by the follower of Buddha with the tremendous influence of Buddhism, Ādiśaṅkarācārya, the founder of *Advaita*, came to *Saṅkhakṣetra* by the attraction of Lord Jagannātha. Through his propound knowledge and versatile skill; he proved that the Lord Jagannātha of Buddhist faith and Lord Puruṣottama Viṣṇu of *Bhagavatgītā* are one and same. He turned Purī (*Śrikestra*) from *Baudhapīṭha* into *Vaiṣṇavapītha* and prayed Lord Jagannātha as - "जगन्नाथः स्वामी नयनपथगामी भवतु मे"

He realized that among the four sacred place of India, *Śrisketra* (Purī) is one of them. Accepting this *Chakratīrtha* as a scared place, he established a math named as *Govardhanamath* and appointed his disciple *Padmapādācārya* for propagating Jagannātha cult. To have evidence on this point, we can mark that the idol of Śaṅkarācārya and the idol of his disciple *Padmapādācārya* were worshipped inside the temple near to *Ratnasimhāsana*. In 1789-1793, by the influence of *Vaiṣṇava* cult these two idols were transferred from the temple and placed in south corner.

Then Rāmānujācārya, who was the profounder of *Viśiṣṭādvaita*, had faith and deep devotion of Lord *Viṣṇu*. *Vaiṣṇava*-s used to worship Lord *Viṣṇu* by method of *Pāñcarātra*. The disciples of Rāmānujācārya were belonged to Ālvār group. They had much more influence in south India. Gradually they migrated to

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north-east particularly to the *Kaliṅga* (the first name of Orissa) and acted as Chief Priest of all Viṣṇu temples. Tradition says, King Anangabhimadeva and his queen travelled Kāñci and invited the Ālvār groups to Orissa and for them, he constructed Ālvārnāth temple in Brahmagiri near to Purī. The queen of Anangabhimadeva took initiation of Vaiṣṇava and donated some land to Ālvārs. Thereafter, getting initiation by Ālvār, the worship of Puruṣottama Jagannātha was conducted in method of *Pāñcarātra*. By worshipping Lord Viṣṇu, devotees in faith of Ālvār, used "*Rāmānanditilaka*" in their forehead. Till today this *Rāmānanditilaka* is also decorating the forehead of Lord Jagannātha.

Four-handed Viṣṇu became popularized in form of two-handed Kṛṣṇa. It is clear that, for getting this change, Madhvācārya and his disciples took prominent role. Next to Rāmānujācārya, the philosophy of Madhvācārya (*Dvaita*) was also accepted by all. Then contemporary to Madhvācārya, Jaydeva, the great poet initiated with the philosophy of Madhva and wrote the text '*Gītagovinda*'. The text was dedicated to the divine love of Rādhā and Kṛṣṇa. But it is known that, there was no provision for worshipping Rādhā in Jagannātha temple. Taking Lakṣmī into consideration a special temple was constructed and worshipped the idol of Lakṣmī as per the rule of Jagannātha temple. As whole the Lord Jagannātha, Balabhadra and Subhadrā, the trinity symbolically transmitted and recognized in different forms. As per Vedic representation, the trinity is accepted as *Bhūḥ*, *Bhuvaḥ* and *Suvaḥ*. By Budha concept, they are *Buddha*, *Dharma* and *Saṅgha*. By *Śaiva*, they are *Śiva*, *Pārvatī* and *Gaṇeśa*. By yogi, they are *Iḍā*, *Piṅgalā* and *Suṣumnā*. By *Śākta*, they are Mahākāli, Mahālakṣhmī and Mahāsaraswatī. Apart from this, Lord Jagannātha, Balabhadra and Subhadrā including Sudarśana are the representation of four fold entity (*caturdhāmūrti*). According to *Pañcadevatāupāsanā*, Jagannātha stands for both Ganeśa and Nārāyaṇa. Balabhadra stands for Rudra. Subhadrā stands for Ambikā and Sudarśan for Bhāskara. Again, with the views of *Pāñcarātra Āgama*, Jagannātha represents as Antaryāmi, Balabhadra as Virāṭa, Subhadrā as Sūtrātmā and Sudarśana as Sudhādarśana.

At the end, it can be said that, by collecting all the ideology of *Śaiva*, *Vaiṣṇava*, *Śākta*, King Chodagangadeva established a common religion i.e. *Jagannātha-dharma*, which was accepted by Baudha, Jaina, Muslim, Śikh and others in Jagannātha temple. From 8th century to 16th century Śaṅkarācārya, Vallabhācārya, Rāmānujācārya established their philosophy on the path of Jagannātha cult. From that day onwards till today, Lord Jagannātha has been accepted by all irrespective of the caste, colour, religion and creed.

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Lalitavistara: An Unpublished Śaiva Text

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The mention of the title *Lalitavistara* always reminds us the popular Buddhist text, and the *Lalitavistarā*, the feminine form of *Lalitavistara*, a commentary written by the Jaina scholar; but the *Lalitavistara* to be discussed herein is an unpublished and less known text belongs to Śaiva religion. This is one of the texts of the Śivadharma corpus, that is consists of eight or nine texts, viz. *Śivadharmaśāstra, Śivadharmottara, Śivadharmasaṅgraha, Śivopaniṣad, Umāmaheśvarasaṃvāda, Uttarottaramahāsaṃvāda, Vṛṣasārasaṅgraha, Dharmaputrikā and Lalitavistara*. These are composed before 12th century A.D. and composition of most of these texts is believed to be started in the era of the supremacy of Śaivism, i.e. after sixth century A.D., over its rival Buddhism. These texts preach Śaiva religion for lay Śaivites. Thus, in general, these texts have been considered as texts of Paurāṇic or Āgamic corpus; though except the first text others have not been mentioned in the list of *Upapurāṇas*, and only the first two are mentioned in the list of *Upāgamas*. The text *Lalitavistara* is found to be a part of the only Śivadharma corpus manuscript No G 4077 preserved in the Asiatic Society of Bengal, Kolkata. Until recent past, i.e. before 2017 during which the writing of this article was under process[1], there was an uncertainty about the extent and availability of the text. But fortunately in the year 2017 researchers Florinda De Simini and Nina Miring have settled this uncertainty in their article titled: *Umā and Śiva's Playful Talks in Detail (Lalitavistara): On the Production of Śaiva Works and their Manuscripts in Medieval*. In this they have established that leafs of the manuscript containing the complete text *Lalitavistara*, a part of the Śivadharma corpus MS No G 4077, was kept separately in the Asicatic society, West Bengal. And there are thirty chapters in this text; though the MS records last chapter as the 33rd chapter.[2] Of

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[1] It is worthy to mention herewith that before December 2017 I was working on this text independently to produce this article to be presented in the 49th session of the AIOC, 2018. For that I was reading and preparing an edition of the fragment of the text Lalitavistara that was recorded on the few folios of MS G4077, the photocopy of those were in my possession since 2007/2008. After a communication regarding a clarification on G 4077 with Florinda De Simini through email on 10th of December 2017, she provided me a soft copy of her article on Lalitavistara, that was path breaking. I am thankful to her for providing me a softcopy of her article.

[2] It is observed by Simini and Mirnig that -".....this work seems to lack these chapters altogether, skipping from chapter 7 to straight to chapter 11. We cannot account for this

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those, except chapters 24 and 25 those are numbered as 27th and 28th chapters in the MS, verses of all others chapters are parallel to the verses of other texts, viz. *Umamāheśvarasaṃvāda* (UMS) of Śivadharma corpus and *Anusaśānaparva* (ASP) and *Āśvamedhikaparva* of *Mahābhārata*. Therefore in this article an attempt will be made to explore the contents of this *Lalitavistara* with special reference to its 27th and 28th chapters on the basis of the MS G 4077.

Summary of the chapters of *Lalitavistara*: - Following is the brief summary of 28 chapters of the *Lalitavistara*, except the summary of chapters 24 & 25 (originally numbered 27th and 28th chapters in the MS). Those two will be discussed in great detail in the second section of this article.

The first chapter has been titled *cāturvarṇavibhāga*. In this, answering the query of Goddess (*devī*/Umā) God (*bhagavān*/Lord Śiva) has described the duties of four *varṇas* (*brāhmaṇa, kṣatriya, vaiśya, śūdra*) and other religious practitioners, viz. *tāpasa* (ascetic), *parivrājaka* (wandering monk), *uñchavṛtti-para* (those who survive off grain left over from the harvest) etc. This chapter is parallel with the chapter one of the UMS.

The second chapter narrates different bad consequences faced by the doer of different bad deeds, viz. *hiṃsaka* (doers of injury to others), *paradravyahāri* (stealers of others property), *kāmamithyopacāri* (those who behave badly in love), *matsaropahata* (those who behave enviously), *aśuśrūṣākāri* (doers of negligence in service to others) etc. Thus this has been titled *duritabheda-vibhāga* in the colophon. And this chapter is parallel with the second chapter of UMS.

The third chapter, in contrast to the previous chapter, narrates various spiritual gains obtained by the doers of different meritorious deeds, viz. *ahiṃsaka* (those who do not hurt other), *nyāyavadi* (follower of lawful path), *satyavādi* (speaker of truth), *amadyapa* (non-drinker), *anasteya* (those who do not steal), *guruśuśrūṣka* (those who serve their teachers) etc. The title in the colophon seems not completely readable as Simini and Mirning have mentioned in their article - "*iti lalitavistare śuśrūṣa + + + ...gā nāmādhyāya tṛitīyaḥ //*".[1] And this chapter is parallel with the part of the third chapter of the UMS.

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sudden change in numbering, since the beginning of chapter 11 is on the same folio as the end of chapter 7, ...The work thus contains only 30 chapters, ..."(Simini and Miring, 2017, p.605)

[1] *ibid*, p. 608

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The fourth chapter has been titled *dhyānadhāraṇādyāya* in the colophon. This chapter mainly deals with *dhyāna* (meditation), its importance, varieties and their ways of practice; besides the mention of the praise of ahimsa and scriptures at the beginning. It is parallel with the last part of the third and the fourth chapters of the UMS.

The fifth chapter is parallel with the fifth chapter of the UMS. In the colophon it has been titled *tīrthayātrādhyāya*. In accordance with the title this chapter narrates the list of sacred places and their importance in obtaining liberation, i.e. the supreme state pertaining to Śiva.

The sixth chapter begins with the advice of restraint from defaming Brahmins and egotism, and to have singular devotion. And in the succeeding section there is mention of the importance and merits of various gifts. It concludes with the view that *gṛhaāśrama* is the best of all *āśramas*. In the colophon this chapter has been named *ekaikadharma- vibhāga*, and is parallel with the UMS and ASP.

In continuation of the subject matter discussed in the previous chapter the seventh chapter mainly narrates the duties of those men and women who are in the stage of a householder (*gṛhaāśrama*). Also it deals with the duties of those who have no parents and family. This chapter has been titled भूमी(?) दानगृहाश्रमो वर्त्तनोध्याय, and is parallel with the seventh chapter of UMS and ASP.

The title of the eighth chapter, numbered as 11th chapter in the MS, is *kaliyugavarṇana*. And in accordance with the title this chapter narrates inappropriate behaviours like untruthfulness, shamelessness etc. as the causes of decline of dharma in *kaliyuga* and other demeaning conditions of the age of Kali. This chapter is parallel with the eighth chapter of UMS.

Like the previous chapter, the ninth chapter, numbered as 12th chapter in the MS, also describes the faults of the age Kali (*yugadoṣa*) which leads to various inauspicious happenings like war, thundering etc. This has been titled *yugāntanirdeṣa* in the colophon, and is parallel with the ninth chapter of UMS.

In the tenth chapter, numbered as 13th chapter in the MS, prompted by the questions of Goddess, the God mainly explains different inappropriate happenings, viz. an old men will long for young wife, old women long for young husband, old people will be influenced by young and young and inexperienced will act as teachers etc., as the sign of the end of the age Kali. Thus this has been titled *yugāntādilakṣaṇa* in the colophon, and is parallel with the tenth chapter of UMS.

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The eleventh chapter, numbered as 14th chapter in the MS, narrates origin and development of *jīva* in the womb of mother (*jīvotpatti*), inevitability of death and enjoyment of the fruits of one's own actions (*sva-karmaphala-bhoktṛtva*). This chapter is titled *mṛtyuvañcana*, and is parallel with the eleventh chapter of UMS.

The twelfth chapter, numbered as 15th chapter in the MS, is titled *yānanirdeśa* and is parallel with the part of the twelfth chapter of UMS. In this there is mention of the purpose of the application of herbs and spells to increase the length of one's life; though one's *karma* is solely responsible for the length of life. Also there is mention of proper use of *rasāyanas*.

The thirteenth chapter, numbered as 16th chapter in the MS, deals with the topic of untimely death (*akālamṛtyu*), and has been concluded that the *kāla* is the supreme power in this universe. This chapter has been titled *kālavañcana* in the colophon, and is parallel with the last part of the UMS.

The fourteenth chapter, numbered as 17th chapter in the MS, is titled *citraguptavyākhyana* in the colophon, and is parallel with the thirteenth chapter of UMS. This chapter mainly deals with deliberation of the ways of obtaining long life, the origin of *kāla*, and *yamaloka*.

The fifteenth chapter, numbered as 18th chapter in the MS, deals with the description of the origins of *yakṣas*, *kinnaras*, *gandharvas*, *piśācas*, *nāgas*, *rākṣasas* etc. by means of different actions. This chapter is parallel with the fourteenth chapter of the UMS, and is titled *yatheṣṭāṅgabhūtavidhi* in the colophon.

The sixteenth chapter, numbered as 19th chapter in the MS, deals with the origins of narasimha (lion-men). This is parallel with the first part of the fifteenth chapter of the UMS, and is titled *narasinhadīvavarṇṇa*.

The seventeenth chapter, numbered as 20th chapter in the MS, is titled *nirayārṇavavañcana*, and is parallel with the part of the fifteenth chapter of the UMS. Here there is mention of different sinners, their corresponding eight hells, viz. *avīci, raurava, kālasūtra* etc.

The eighteenth chapter, numbered as 21st chapter in the MS, describes various gifts to God and Brahmin and performance of *śrāddha* as means to save one's ancestors. This chapter is parallel with the sixteenth chapter of the UMS, and is titled *śrāddhāvidhi* in the colophon.

The nineteenth chapter, numbered as 22nd chapter in the MS, describes three topics, viz. good deeds those stop people from going to hell, act of purification in case someone died in the house at night, and causes of dreams

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and remedies of bad dreams. This chapter is parallel with the seventh chapter of UMS, and is titled *svapnottaranirdesa*.

Twentieth chapter, numbered as 23rd chapter in the MS, is titled *pañcavedaprasaṃsa* in the colophon, and is parallel with the eighteenth chapter of the UMS. This chapter mainly prises the epic Mahābhārata, that is known as the fifth Veda.

Unlike other chapters, in this twenty-first chapter, numbered as 24th in the MS, Lord Vishnu mainly describes various ways to satisfy him. This has been titled *traiguṇyavarṇana* in the colophon, and is parallel with the nineteenth chapter of the UMS.

The twenty-second chapter, numbered as 25th chapter in the MS, mainly records list of *vṛṣālas* (corporal faults) pertaining to four *varṇas*, viz. *brāhmaṇa, kṣatriya, vaiśya* and *śūdra*. It has been titled *pitaraṃ tu prasaṃbho*, and is parallel with the twentieth chapter of the UMS and *āśvamedhika parva* of Mahabharata.

The twenty-third chapter, numbered as 26th chapter in the MS, is titled मृगव्याधपशुबन्धविधि in the colophon, and parallels could be found in the ASP of Mahabharata. This chapter mainly narrates hunting and duties of king (*rājadharma*).

The twenty-sixth chapter, numbered as 29th chapter in the MS, is titled *vaiṣṇavayogo*, and is parallel with the beginning portion of the UMS. This chapter mainly prises *dhyāna* (meditation) and details the way to practice the same.

The twenty-seventh chapter, numbered as 30th chapter in the MS, details the second type of meditation that of a *vanastha*. This is parallel with the ASP, and is titled *trikaraṇayajñādhikara* in the colophon.

The twenty-eighth chapter, numbered as 31st chapter in the MS, is titled *caturmukha-pināka-trinetra* in the colophon, and have parallel with the ASP. In this chapter prompted by different questions of Goddess Lord Siva describes the purpose of the his third eye on the forehead, destruction of mountain Kailāśa by him, the story of Tilottamā, and at the end the cause of adopting bull as his mount.

The twenty-ninth chapter, numbered as 32nd chapter in the MS, is without any title, and has parallels with the ASP. This chapter deals with ways of pleasing *deva*, i.e. Lord Śiva, viz. *naivedya, mantra, dhūpa,* Harihara *stotra*, and details various *vratopavāsa*.

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The thirtieth chapter, numbered as 33rd chapter in the MS, is titled जनार्दनप्रादुर्भावविख्यापन, and is parallel with the twenty-second chapter of UMS and the seventh chapter of the Umottarasamvada. This deals with various facts pertaining to the epic Ramayana. Prompted by the questions of the Goddess, the God narrates causes behind devi's incernation as Sīta, the identity of Rama and the story of being the incarnation of Vishnu, identity of Hanuman etc.

Analysis of chapters 24 and 25 of *Lalitavistara* - It has been mentioned earlier in the introduction that these two chapters, originally numbered as 27th & 28th in the MS, are unique among all other chapters of the *Lalitavistara* because no parallels have been identified yet with any other texts. Therefore an emphasis has been given on these two chapters with a best possible in-depth discussion on their contents. The twenty-fourth chapter has no title in its colophon, it simply reads: "*iti lalitavistare saptaviṃśatitamodhyāyaḥ /*". This chapters starts with the suggestion, rather than usual question, of *devi* that - as it has been said by the sage Vyāsa that eating meat is better than performing a *aśvamedhayajña*, donating hundred thousand of cows, and visiting holy places, therefore there is no harm in eating or offering meat to others during the sacrifice for ancestors or in *yajñas* in which animal sacrifice is done. In connection with this *bhagavān* narrates different prescribed occasions/ purposes and the way of eating meat, by following which a men will not stained with any sin (*pāpa*). Some of those prescribed occasions/purposes are: *mithyārthe* (could not comprehend), *niyukte* (could not comprehend), during sacrifice for God (*divayajñātihitena*), employed by Guru (*guruṇāpi niyogena*), for medicine (*auṣadhārthe*). Regarding the way of eating meat, a *mantra* been prescribed to purify the meat and to get permission from God and ancestors before consuming meat.

In this context it is worthy to mention herewith the observation of Simini & Mirnig that - "*Even though not direct parallels could be established so far, note that this topic also features in the AP, even though in a section which contains a dialogue of* Yudhiṣṭhira *and* Bhīṣma *rather than in the* उमामहेश्वरसंवाद section."[1]

In fact, the AP of Mahābhārata though deals with the 'ordinance of meat eating' and 'merits of absenting from meat eating' in the chapters 115 and 116 respectively; but no where there is mention of the 'prescription for eating meat'

[1] *Ibid*, p.615

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in those chapters, that is the matter of discussion in the beginning section of this chapter of *Lalitavistara*. The second part of this chapter, that is still partly incompre-hensible, begins with the queries of Umā. Through those, it seems, she firstly wanted to know - as a result of what action the *jīva* do re-born as tree, grass, creeper etc. in the lonely forest, crematorium, on the road side etc.? And secondly - why do men live depending on beast carrying burden, instead of doing the painless tasks by themselves? Thus prompted by Umā the Lord (*Bhagavān*) narrates the proper way of using beast to accomplish works. In this regard it has been mentioned that one should release the thirsty and hungry beasts after one third of the day passed away. Another one third of the day should be for rest and next one third should be engaged for work. In this way after engaging the beast at day time those who again make the beast work during the night they will be effected by diseases in this world, and as many years they suffer in this world, so long they will be in hell. Also in this context it has been said that those who are not desirous to work their wealth does not last long, because wealth obtained by unfair means does recede not grows. Therefore they are great who earn lawfully without harming others. In the succeeding verse in has been advised that a cultivator will not accused of the fault of 'fraudulent transgression of duty' (*dharmachala*) if he makes a beast work for exceeding period of time for cultivation. And the men who makes the beast work in undue time, they, after freed from the hell, are reborn as tree. Succeeding passages, given bellow, are in such a corrupt state that it could not be comprehended at this point of time.

पादपत्वेति ते देवि स[त]तं .....तिताः। बली भारसमा[क्रान्ता] ऋक्षा मृगधरास्तथा॥

यदि मानुष्यता याति देवि च्छिरा मृतापि वा। भारवाही न जीवन्ति नित्यमेव समान्विताः॥

भूमिपालेस्तु यः पूजाम् अप्रवृत्ता प्रवर्तते। हन्ति जातानुजाताश्च तेषां विषम वासिना॥

स्तन्यस्तेय करिष्यन्ति पी . तान्तर . ...। प्रवर्तयति यः पीत्यम् अप्रवृत्ता नराधिपः॥

गवां शतसहस्रस्य [वधतुल्यहियद्भवेत्]। ऐश्वर्यमदर्पेण न विन्दन्ति त्र मानुषः॥

राजा वा राजमात्य वा वल्यत्वन्मस्रती समे। अमात्यै मन्त्रिभिश्चैव सार्थवाहपुरोगमैः॥

प्रवर्तमानो ह्यदा . . निवायन . ...। ..... य. ञ्च हेतुपूर्व प्रियाप्रियम्॥

निवायते प्रयत्नेन यथा तं न प्रवर्तयेत्। अथैकं न तु कुर्वन्ति भयेनानुमतेन वा॥

तस्य पापस्य भागेन तेपि युज्यन्ति स्त्रीवरे। ते मृता नरकं यान्ति अश्रद्धपुरुषाधमाः॥

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विषज्ज नरकाचैव वृक्षा जायन्ति ते नराः। [क . . . . . व पादप चाति कुत्सिता॥]

भवन्ति शत्रुनावा... रीषैपान्तरी... वा। यदि मानुष्यमायाति चेविच्छिना मृतोपि वा॥

कुत्सितायोनिमापन्ना जायन्ते तत्र कुत्सिताः। इति ललितविस्तरे सप्तविंसशतितमोध्यायः॥

The twenty-fifth chapter, originally numbered as 28th chapter in the MS, seems to be extension of the description of the same topic, i.e. as a result of what action the *jīva* do re-born as tree, grass, creeper etc? Raised by Umā, the goddess. Therefore unlike the usual style of beginning of a chapter with the query of the Umā and followed by the answer of Bhagavān; this chapter begins with *bhagavānuvāca*, i.e. God said. And then in the beginning few passages it has been described that - those who kill cows and women, drink alcohol, violate his teacher's bed, steal the property of Brahmins and women, kill orphans, worst of Brahmins, unpunctual, infamous etc. they, having finished their tenure in hell, reborn as tree in the unholy cremation ground like places; if those reborn as human then they will be born blind or *kupyakaṇṭha* (swollen throat).Also it has been mentioned that - if one dies of indigestion due to drinking alcohol then after freed from the hell he reborn as tree. He who steal book, born as dried tree after being freed from the hell. Those worst of men who are hypocrite, having habit of spelling bad words, devoid of good conduct, desirous of famine in a prosperous state, go to hell and after being freed from hell reborn as tree; being freed from haven if returns to the mundane world then reborn in the place where there is no rain, no water, fearful, and rivers are dried etc. It seems the same topic is delineated in the succeeding few verses, mentioned bellow; but the text seems so corrupt that those are incomprehensible. And the same section ends with Bhagavan's concluding remark: "oh Varārohe! With these I did explain birth and death of trees that you have asked me".

क्षयेषु पूर्वा जायन्ते ततो गुल्मलता नराः। ततो वृक्षत्वमापना यान्ति वृक्ष परस्परम्॥

यदा गुगुलवृक्षे वा अगरु चन्दनोपि वा। अश्वत्थ किंसुको वापि खादिरा स्वस्विनस् तथा॥

मानुष्यम् उपपद्यन्ति ततच्छिन्नो वा मृतापि वा। अदाप्यूपास्रवा चैव समधो . . . स्तथा॥

यदि किञ्चिदपि यज्ञं [दत्तस्य] काष्ठसम्भवः। मन्त्रारतिविधूतस्य स्वर्गे वापि विधीयते॥

यदि वृक्षत्वमापन्ना पुष्पोपगफलोदया। फलपुष्पोपभोगेन तेषां स्वर्गे विधीयते॥

मानुष्यमागता भूय सुरूपा प्रियदर्शना। त्वचमूलफला . . उपयुज्यन्ति भेषजाः॥

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मानुष्ये[षु]पपद्यन्ते भगाच्छिना मृतोपि वा। एत्ते कथितं सर्वं सम्भवो निधनन्तथा॥

पादपानां वरारोहे यन्मां त्वं परिपृच्छसि।

Next few verses describe those actions that leads to rebirth in the form of *dhānyabīja* (grains) and grass. Regarding this it has been mentioned that - those who are not desirous of virtue (dharma); dominated by greed and infatuation; [disrespect] their father, mother and teacher; pluck/root out plants bearing flowers and fruits grown in and around pool, pond and temples; approach to a menstruating women; dishonour well-behaved lady; being fearless of hell kill father, mother and teacher; etc., go to the hell. Being freed from hell reborn as grains and revolves in that circle of birth and death again and again. Succeeding few verses, given bellow, seem to be describing same topic, i.e. rebirth in the form of *dhānyabīja* (grain), but texts are so corrupt that those are incomprehensible.

इष्टीषु पशुवत्वेषु यज्ञे वैवाहिकेषु च। जलाक्षता चतुश्चैव यस्य धान्यस्य सम्भवः॥

मन्त्राहुतिविहूतानां तेषां स्वर्गो विधीयते। जलमध्येषु जायन्ते सुरासुरसितानि च॥

पद्मान्युत्पलपुष्पानि येश्चान्ये जलसम्भवम्। यत्र पत्रेषु नालेषु कन्दमूलफलेषु च॥

औषधेषूपपद्येषु नानुष्य पुनरेति ते। उज्वलाश्चरविन्धानि यदा ब्रह्मी च ब्राह्मणा॥

सिरोपहारै देवानां तथा गोब्रह्मणस्य च। एतेन [क्षय]योगेन तेषां स्वर्गो न विद्यते॥

अग्निदाघे वरारोहे धान्यस्यन्ता विधीयते।. . . . दभेषु जीव जायन्ति ते पुनः॥

व्याधिता[नां सदा] देवि उपभोग भवन्ति ते। मूलपत्रप्रवालेषु मानुष्य पुनरत्ति ते॥

दावाग्निदहते तानि ह्यनावृष्टिमृतानि च।

Following the above subject matter there starts a line that reads: "*śrūyatāṃ tṛṇabījānāṃ yā gati bhavate naraḥ*।" It suggests that succeeding lines are going to describe the fate of being reborn in the form of *tṛṇabīja* (wild grass). But unfortunately the text on that folio ends with one more line that is partly decipherable. After this the continuation of the text found on another folio that records a verse - तृणानां धान्यबीजानां सम्भवो निधनस्तथा। सर्वमेवानुपूर्वेण यथातत्त्वमुदाहृतः॥, and followed by the colophon - इति ललितविस्तरे साख्योपसाखाध्याय अष्टाविंशतिमः। Thus, it seems the topic hinted in the previous folio remain

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incomplete due to missing of a/some folio(s) in-between or the topic ends abruptly due to scribe's error.

Conclusion: As Florinda De Simini and Nina Mirnig have done a detailed study on the nature of the text Lalitavistara, therefore I am not going to draw any conclusion on the whole text; rather, my conclusion will focus mainly on 27th and 28th chapters of the Lalitavistara. On the basis of the above deliberations it seems that the source of the aforementioned chapters of Lalitavistara are from the same text. The author seems trying to make two chapters out of single and same subject matter sourced from an unknown text. And chapter 25th (originally numbered 28th) seems incomplete.

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The Science of Medicine: As documented in the Vedas

Dr. Jagamohan Acharya

The term 'Ayurveda' is formed with two words ayus and Veda. The word ayus means life, oblation giving long life, longevity, duration of life, life principle; and Veda means knowledge. Ayurveda means knowledge of long life. According to Caraka, life itself is defined as the combination of body, sense organs, mind and soul. Ayurveda is concerned with measures to protect ayus, along with therapeutic measures that relate to physical, mental, social, and spiritual harmony.

The word Bhesajam means healing, curing and medicine also. The root is ji which means victory and the victory over diseases is Bhesaja. There are a very large number of references in the Vedic literature about Bhesaja.[1] Atharvaveda is also known as Bhesajaveda. The word bhesaja is used several times in different caseendings, like bhesaja, bhesajam, bhesajasya, bhesaja, bhesajaman, bhesajani, bhesajebhyah, bhejajau, bhesaji, bhesajim etc.

There are so many powerful plants saved in this village by cow, horse, man and beast[2] Animals and birds are said to be helpful for a man in discovering and preserving the herbs for medicines. There is a reference in Atharva Veda that an eagle is a discoverer and hog is a preserver the herbs.[3] In the entire period animal is the first practical instrument to prove a medicine in proper way. Atharvan and Angirasa both are gods and seers from them herb is generated. According to Gopatha Brahman Angirasa is the founder of mantravidya and Athravana is medicine.[4] Caraka a great physician said all the physician must have read Atharva Veda.[5] In Purana literature Ayurveda is known as the fifth Veda.[6] The Osadhi hymns of Rig-Veda seen by the seer Atharvanbhisag is quite popular.[7] There are so many hymns in Atharva Veda where seers are praying to herbs to cure human beings. The word Bhisak is used for a doctor who is also known as Rakshoha and Amivacatana.[8]

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[1] Atharvaveda, 11.6.14, Samkhyayanasrautasutra, 16.2.1, Gopathabrahman, 1.3.4
[2] Ibid, 8.7.11
[3] Ibid, 5.4.1
[4] Gopathabrahman, 3.3.4
[5] Caraka, 1.30.20-21
[6] Brahmavaivartapurana, 1.16.9-10
[7] Rgveda, 10.97
[8] Rgveda, 1.2.7

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Amivcatana means the remover of disease. Rakshoha is Indra and amivcatana is Agni.

Many hymns in the Atharva Veda describe the wonderful structure of man.[1] They stress the oneness, the wholeness of man, the strong interaction between the various aspects of body and mind, the connection with the cosmic body and mind.

Atharva Veda accepts that man has at least three sheaths namely matter, life energy and mind. These three sheaths are empowered by cosmic power Agni, Vayu and Indra respectively.

Atharvaveda is a good text where the knowledge of anatomy is discussed. Different parts of the body are discussed.[2] A physician must have knowledge about the limbs. The nerves and their flow is knowledgeable point of a doctor.[3] There are so many references in Atharva Veda about human limbs.[4] In some other hymns[5] human body is described as a nine gated city, i.e. namely two eyes, two ears, two nostrils, two organs of evacuation and mouth. Three gunas or psychological qualities are well known later as tamas (inertia), rajas (partially controlled or uncontrolled activity) and sattva (balanced dynamism). It is clearly mentioned that the soul is seated within such a body.[6] Several verses clearly describe the various parts of the body.[7] Two heels of man, flesh, seven apertures in the head, ears the nostrils, brain, fore head, hind head etc.

Vedic science of medicine is based on a clear division of the branches viz. Anatomy, physiology, diseases and medicine.

Diseases: - Fever - The word takman is used for fever in Atharvaveda.[8] Takman is the main disease in the Atharva Veda. There is a large discussion with five suktas. Fever is takman. There are different names for fevers of different durations. For two days fever name is ubhayesu, for three day fever name is tritiyaka, for a long period name is sadandi and for a year fever is hayena. God like Agni, Soma, Varuna, drive the fever by their power.

Fever is a disease that spreads in regions. Seer says when the fever is eager he will go to the balhika's place. With his family fever will come. Balasa is

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[1] Atharvaveda, 10.2, 10.8, 11.8
[2] Ibid, 10.2.1-8
[3] Ibid, 6.138.4
[4] Ibid, 2.7.12, 7.50.9, 11.8.11, 12.6.59, 1.17.1, 2.33.6
[5] Ibid, 10.2.31
[6] Ibid, 10.2.32
[7] Ibid, 10.2.1-14
[8] Ibid, 1.25,5.22,6.20,7.116, 19.39

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brother, cough is sister, and scab is the cousin of the fever. After the cure fever also comes back again. After 2 days, 3 days or seasonally and annually fever comes. It is also referred that fever comes in summer, cold and rainy seasons.

Kustha plant is used to destroy fever. The prayer is to the plant kustha. The kustha plant has a power to remedy sickness, pain in the head, affliction in the eye, and ailment of the body.

Internal pain (colic)

Bisuchi is a disease of stomach.[1] The pain in sharp like a arrow. The pain is in heart. There are charms against internal pain due to the missiles of Rudra. M.Bloomfield said, this disease is colic and Rudra is prayed to releases from this. The hymns like this, "the arrow that Rudra cast upon thee, into limbs and into thy heart, this here did we know draw out away from the', "from the hundred arteries which are distributing along thy limbs, from all of these do we exorcise firth the poison,".[2]

Urine (Diabetes) - There are hymns where prayer is made to the god Parjanya (cloud) for regulation of flow of urine. Hymns are also there against constipation and retention of urine. The word asrava is used for urinary disease, the painful urination like diabetes.[3] The herb munja (reed stalk) is the remedy of this disease.

Cough - The word kasa is used for cough. The cough arises from hurtful changes of wind, bile or phlegm and also in bad weather. The cough and head ache entered each joint. So after cough body pain will come. This is the cloud born and wind born. The vanaspati removes the pain step by step and then comfort the entire body.[4] The cough flies away from mind, earth and ocean as Sun rays fly away swiftly.

Jaundice - Kamila and hridroga is known as jaundice. The god is sun who removes this disease. The seer Brahma is prayed against heart disease and jaundice. Whitney said, "both of them go up towards the sun, thy heart born and yellowness, with the color of red bull, with that we encase, with red color we enclose thee in order to length of life, that this man may be free from complaints, also may become not yellow".[5]

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[1] Vajasaneya Samhita, 19.10
[2] Rgveda, 6, 90, 1-2
[3] Atharvada, 1.2.4
[4] Ibid, 1.2
[5] Ibid, 1.22.1-2

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In Rig-Veda[1] there is a prescription for removing heart trouble and jaundice. It runs as follows-"rising this day o rich in friends, ascending to the loftier heaven, Surya remove my heart disease, take from me this my yellow hue (jaundice). To parrots and to starling let us give away my yellowness, or this yellowness let us transfer to haritala trees."

Balasa - There are a sukta in Atharvaveda about the disease Balasa.[2] Bhrugupingala is the seer of the disease balasa. The bone dissolving, joint dissolving, settled heart disease, all the balasa cause thou to disappear, that is seated in the limbs and the joints.[3]

Headache - The word sirshamaya is used in the Vedas for a disease or morbid affection of the head. In Atharvaveda this is mentioned as headache. The Vedic seer Bhruguangira prays to remove the diseases like headache, head-ailment, ear-ache, vilohita (a kind of disease perhaps bleeding of nose) from human body.[4] The sage said that the disease can be removed by incantation therapy.

Leprosy - Rig-Veda[5] mentioned that kilasa is the vehicle of the Marut. A kind of spotted deer is this. In Atharva Veda[6] it is mentioned as one kind of white color. The remedy of leprosy is discussed in the Vedas. A nightly born herb named Asikniis is said to be capable of curing leprosy. The leprosy spot what is gray is driven away by this and white spots also fly away. The leprosy which has originated in the body and upon the skin, the white mark begotten if corruption, they also destroy with charm.[7] The other herb named asuri is said to be a remedy for leprosy. Asuri has destroyed the leprosy and made the skin in color.[8] The svtakustha is cured by syama tulsi and rama tulsi.[9]

Krimi - Krimi is a micro germ. There are many references about krimi.[10] Sun bath is important for the cure of krimi. Sun is the master to demolish the

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[1] Rgveda, 1.50.11-12
[2] Atharvaveda, 4.6.
[3] Ibid, 6.14.1
[4] Ibid, 9.8.1.
[5] Rgveda 5.53.1
[6] Atharvaveda, 1.23.1-2
[7] Sacred Book of the East, vol-42, p16
[8] Atharvaveda, 1.24.2
[9] Ibid, 1.31.1
[10] Ibid, 2.31.,1.31.3-4,2.3.1

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krimi. Ultra violet rays of the sun demolish the germs. For demolish the krimi there are a hymnsnamed 'krimighna.[1]

In the Vedas Rajayaksma is ksayaroga. Much energy is discharged from the body in this disease. Words papayaksma,[2] ksaya[3] and papma[4] are used to denote this disease. Discharge of energy of a man creates Rajayaksma. The name used is jayanya for Rajayaksma. (paksijayanya patati sa avishati purusa.[5] Having wings the jayanya flies, it enters into human body. The Rajayaksma is of two types namely, aksata and suksata. The medicine is anjana and oblation. In house, to remove this perform oblation. Mantracikitsa is also a cure of Rajayaksma.

Hereditary diseases - The word kshatriya is use in the Veda for hereditary disease. According to the bloom field, the word sketriya is interpreted by the Atharvaveda quite unanimously as in hereditary disease.[6] The hymns are designed to drive it away.[7] This is one of the family diseases. According to Taittiriya Brahmana[8] diseases has been arising while in the womb is kshetram.

Yaksma - In the disease of yaksma the body is unfit to do work. There are various types of yaksma found in Vedas. In Yajur Veda it is mentioned that there are 100 types of yaksma.[9] It is basically divided into two groups, Rajayaksma and ajnata yaksma.[10] Rajayaksma is known as TB. It covers the whole body.[11] In yajurveda it is define as three types, rajayaksma, papayajmaa and jayanya. Medicine is the herb like anjana and gugullu.

Galaganda - Apacit one of the insect creates the disease Galaganda. In Atharva Veda it is discussed that there are 55, 77 and 99 types of the disease galaganda.[12] By the disease pain is create in the neck, shoulder and in the throat. The apacits are red, black and white in color.

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[1] Atharvaveda, 5.23
[2] Taittiriyasamhita., 2.3.5.2
[3] Satpathabrahman. 7.10
[4] Atharvadeda, 5.22.12
[5] Ibid, 7.76.4
[6] Sacred Book of the East,Vol-42, P286
[7] Atharvaveda, 2.8,2.10 and 3.7
[8] Taittiriyabrahman, 2.5.63
[9] Yajurveda, 12.97
[10] Atharvaveda, 3.11.1
[11] Rgveda, 10.163.4-5,AV,2.330
[12] Atharvaveda, 6.25,1-3

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Causes: - There are so many causes by which the different diseases are created in the body.

1. Seasonal: Diseases arise from harmful changes of wind, bile or phlegm. Bloomfield points out that wind, cloud, rain etc. are conceived as the causes of fever, headache, and cough. So the diseases are cloud borne and wind borne.

2. Negative force (demons): Demons are often held as responsible for causing diseases.

3. Incantation (abhicara): employment of spell for evil purpose. Vedic gods are pray to destroy the evils.[1]

4. Curse (shapa): There are references to show that Curses are often believed to bring upon diseases[2] and Gods are propitiated to strike off the curses.[3] There are hymns inviting Indra, Agni Varuna, Yama for freeing men from curses.[4] Soma is also requested to purify the eye, mind, speech.[5]

5. Gods: There are so many references refer that the gods are generate disease when they become unhappy.[6] The reference is fever and cough are the weapons of Rudra.

6. Worm and Germs: Generally worms are the origin of the diseases.[7] The word yatudhana is used for worm and germs. Gods are referring to grind yatudhana and save the human beings from different diseases.[8] There is a hymns in Atharva Veda[9] refers that, the worms that are in the mountains, in the woods, in the herbs, in the cattle, within the water, that have entered our selves (tanu). Germs are spreads through water, air etc.[10] Worms are spread a poisons virus. The bacteria of germ in environment create diseases. The bacteria are not visible any time.

7. Cloud: The god parjanya means cloud is also creates diseases. Fever and cough are created by cloud.

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[1] Atharvaveda, 19.39.1
[2] Ibid, 5.30.4
[3] Ibid, 19.39.1,2.7.2,1.26.3
[4] Ibid, 6.96.2
[5] Ibid, 6.96.3
[6] Ibid, 1,0.3,2.10.1,4.16.7,16.44.8
[7] ibid, 2.13,2.32,5.23
[8] Ibid, 16.36.1
[9] Ibid, 2.31.5
[10] Ibid, 5.29.6-7

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8. Inbalance of tridosa : In the human body, inbalance of bata, pitta and cough create diseases. There are adiscussion in Atharvaveda that Agni is the lord of Pitta, Water is Lord of cough and Wind is for bata.

Conclusion – In the Vedic medicine we analyzed the style of prescriptions. There are different stylistic approaches. There are some verses where the word Aushadhi is used but leaves the particular nature of the medicine unclear. Also, there are so many hymns which mention the name of the medicines but do not mention the diseases for which they are to be used. Without the previous knowledge of the properties of herbs and plants it is difficult to use them as medicines. A large number of suktas only dictate the diseases to go away. Apparently, it is expected that the power contained in the verses would cure a sick person or the gods would grant the prayers and help the patient get well. May be, this type of verses are related to sound therapy; or that the presiding deity of the mantra is expected to cure by his/her internal qualities. Sometimes, the assumption is that the disease was caused by the evil influences of some demon and sprit and Supernatural power of the medicine may cure the disease. On the whole, it may be said that the approach of the Vedas to Medicine is proto scientific. A large part of it is based on magic, but there are definite instances showing clear signs of a rationalist attitude towards human ailments and their cure.

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Word-meaning: A Comparison of Vākyapadīya & Ślokavārtika

Dr. Sharda Narayanan

विशुद्धज्ञानदेहाय त्रिवेदीदिव्यचक्षुषे। श्रेयःप्राप्तिनिमित्ताय नमः सोमार्धधारिणे॥ [1]

The Vākyapadīya of Bhartṛhari and the Ślokavārtika of Kumarila Bhatta are two great works in Sanskrit that discuss linguistics in the classical Indian tradition, having many points of agreement and differences. The Vākyapadīya belongs to the Vyākaraṇa school while the Ślokavārtika epitomises the Bhātta school of Mīmāṃsā. This paper makes a careful study of the two texts on the issues of 1) Nature of Word 2) What a Word Conveys, 3) Sphoṭa, 4) Meaning of a Word and 5) Śābdabodha.

1. What is a Word?

The word śabda broadly has three different meanings:

i) Sound (dhvani), the audible aspect

ii) Word, the linguistic aspect

iii) Śabda Pramāṇa, the process of cognition using language.

Sound is considered as ākāśaguṇa by Nyāya, i.e, as quality of space or vacuum. Sound is said to travel in vibrations or waves, from the point where it is produced by saṃyoga or vibhāga, such as clapping hands or snapping a twig or tearing paper. It is said to expand in space in the form of concentric spheres, each point in the vibration producing another, until it gets too weak to propagate further and dies out. Each vibration that is produced in the series is called śabdaja-śabda, which is actually the sound that reaches our ear and which we hear. This pattern of expanding spherical waves is called the *kadamba mukula nyāya*, widely accepted by all schools of philosophy.

Mīmāṃsā considers sound, dhvani or nāda, as the quality of air particles, vāyuguṇa. The particles are said to vibrate or oscillate back and forth, transferring the sound in a pattern or series across the medium.

नादो वायुगुणः वायुर्वा यदि कल्प्येत। वायुरेव ताल्वादिस्थानसंयोगात् शब्दगुणको निष्पद्यते।

शब्दस्यापि वायुगुणकत्वं वेदितव्यम्। [2]

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[1] Ślokavārtika, 1

[2] Ślokavārtika

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Coming to word, śabda here is what is articulated, not just any sound. As Vyākaraṇa and Mīmāṃsā are concerned with language study, only articulated words, composed of varṇa or phoneme, are discussed. Both regard the distinction between the word and the dhvani or sounds that manifest it and differ a little on what they define as śabda. The primary function of words in a language is to provide a means for us to communicate our ideas. In language study, it is fundamental to understand what is conveyed by a word.

येनोच्चारितेन सास्नालाङ्गूलककुदखुरविषाणिनां संप्रत्ययो भवति स शब्दः।

अथवा प्रतीतपदार्थको लोके ध्वनिः शब्द उच्यते।[1]

Patañjali says that the word go is that upon uttering which the idea of an animal with hooves, horns, dewlap, tail, etc come to mind. Or, alternatively, word is that sound which conveys an idea that is understood in the world. Bhartṛhari also makes it clear that śabda refers only to articulated words (upādāna śabda) in linguistic discussions in V. P. 44. उपादीयते येनार्थः स उपादानशब्दः।

This kārikā straightaway says that the word is at two levels, one that we hear and the other which recalls it in the mind. Patañjali refers to these two levels in both his definitions. At one level, the word is heard, at the other, it is understood. According to VP, one is the word that is uttered or heard, that is, the phonological structure that is manifested and the other level is the sphoṭa in the mind, corresponding to the pattern of articulation. These two levels are interchangeable in the cause-effect process. The word is considered nitya in Vyākaraṇa as it is an enduring entity, coming down since time immemorial in the collective psyche of many speakers; although individual speakers come and go, the word endures as nitya. This is the pravāhanityatā explained by Patañjali and Bhartṛhari. In Vyākaraṇa, word, meaning and their relation are all considered nitya.

नित्यत्वे कृतकत्वे वा तेषामादिर्न विद्यते। प्राणिनामिव सा च व्यवस्था नित्यतोच्यते॥[2]

The Vārtika on Aṣṭādhyāyī begins with *Siddhe śabdārthasam-bandhe*, indicating that śabda, artha and the relation between them are all nitya.

Mīmāṃsā also accepts śabda as nitya, but that is because the constituent varṇas are nitya. Sabara clearly says that a word is nothing but the string of

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[1] *Vyākaraṇa - Mahābhāṣya*
[2] Vākyapadīya, *I. 28*

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varṇas, and there is no separate entity such as sanghāta or whole unit, which corresponds to the sphoṭa.

अथ गौरिति कः शब्दः? गकारौकारविसर्जनीया इति भगवान् उपवर्षः। श्रोत्रग्रहणे ह्यर्थे लोके शब्दशब्दः प्रसिद्धः। शाबरभाष्यम् –

2. What does a word convey?

2.1. The Form of the Word

VYĀKARAṆA

When words are uttered, three things are understood.

1) Their own form,

2) Their meaning,

3) The intention of the speaker.

Of these, the first is antaranga, closest to the word; even if the meaning which is bahiranga, is not grasped, hearers can primarily grasp its form. It is never apart from the word and is distinct for each word. तत्रान्तरङ्गत्वादहेयत्वाद-साधारणत्वाच्च स्वरूपं मुख्यमभिधेयम्।[1]

Between the word and meaning, i.e the vācaka and vācya, the relation is that of yogyatā, or natural fitness. Bhartṛhari points out that the word has two aspects, that of being the conveyor, and that of the conveyed, i.e. grāhaka and grāhya, the word, vācaka, conveys two vācyas. That is, it conveys grāhya and grāhaka. Grāhya is primary and corresponds to the form of the word. Grāhakatva corresponds to the function of the word to convey its meaning or import. When we do not hear somebody saying something coherently or when the words are garbled, we ask, "What did you say?"

आत्मरूपं यथा ज्ञाने ज्ञेयरूपं च दृश्यते। अर्थरूपं तथा शब्दे स्वरूपं च प्रकाशते॥[2]

Just as light enables us to see other objects and is also perceived as light,

ग्राह्यत्वं ग्राहकत्वं च द्वे शक्ती तेजसो यथा। तथैव सर्वशब्दानामेते पृथगवस्थिते॥[3]

अतोऽनिर्ज्ञातस्वरूपत्वात् किमाहेत्यभिधीयते। नेन्द्रियाणां प्रकाश्येऽर्थे स्वरूपं गृह्यते तथा॥[4]

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[1] Vākyapadīya

[2] Ibid, I. 50

[3] *Ibid*, I. 55.

[4] Ibid, I. 57.

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A word has form and import. Grammar, especially is concerned with the form of the word, on which grammatical operations are to be performed, by means of prefix, suffix, etc. Bhartṛhari illustrates this with *Agnerḍhak*. Here "*Agni*" means *Agni* śabda, not fire.

अग्निशब्दस्तथैवायमग्निशब्दनिबन्धनः। अग्निश्रुत्यैति सम्बन्धमग्निशब्दाभिधेयता॥[1]

In Nyāya and Vyākaraṇa, śabda is associated with consciousness in its fundamental definition. The samaya or sanketa, the relation between word and meaning, is brought about by a conscious being. In Nyāya it is Īśvara whereas in Vyākaraṇa it springs from the śabdatattva which is Brahman, deep within the consciousness.

In Bhartṛhari's philosophy śabda is kāraṇa for dhvani production not as upādāna or nimitta kāraṇa but as knowledge, or consciousness in Bhartṛhari's philosophy, just as jñāna is kāraṇa for Pravṛtti - Nivṛtti.

अथायमान्तरो ज्ञाता सूक्ष्मे वागात्मनि स्थितः। व्यक्तये स्वस्य रूपस्य शब्दत्वेन विवर्तते॥[2]

MĪMĀMSĀ

In the pluralistic philosophy of Mīmāṃsā, śabda is given an independent ontological status. Śabda is nitya and independent because varṇa, or phoneme is real, nitya and independent. They are immutable, present eternally everywhere and are manifest by the audible vibrations, or dhvani.

2.2 The Import of a Word

In all schools, the relation between word and meaning is not direct or by material association, but by pratyāyya-pratyāyakatva, i.e. that which is made known and that which makes known. If it is direct, then Sabara asks why the mouth is not cut at the mention of knife or filled with sweetness at the mention of "candy"? स्याच्चेदर्थेन सम्बन्धः क्षुरमोदकशब्दोच्चारणेन मुखस्य पाटनपूरणे स्यातां यदि संश्लेशलक्षणं सम्बन्धं अभिप्रेत्य उच्यते।[3]

The function of a word in conveying meaning is called vṛtti. The primary ability of a word to convey its direct meaning is called abhidhā vṛtti or śakti. The śakti is associated only with the correct form of the word. Corrupt forms convey sense only after the pure form is remembered or inferred.

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[1] Vākyapadīya, I. 60.
[2] Ibid. I. 112.
[3] *Śābara Bhāṣya*

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शब्दः संस्कारहीनो यो गौरिति प्रयुयुक्षिते। तमपभ्रंशमिच्छन्ति विशिष्टार्थनिवेशिनम्॥

अश्वगोण्यादयः शब्दाः साधवो विषयान्तरे। निमित्तभेदात् सर्वत्र साधुत्वं च व्यवस्थितम्॥

ते साधुष्वनुमानेन प्रत्ययोत्पत्तिहेतवः। तादात्म्यमुपगम्येव शब्दार्थस्य प्रकाशकः॥

न शिष्टैरनुगम्यन्ते पर्याया इव साधवः। ते यतः स्मृतिशास्त्रेण तस्मात् साक्षादवाचकाः॥[1]

Apabhramśa words or corrupted forms convey meaning not directly, but by recalling the correct forms in the user's minds. Therefore only they can be said to have abhidhā śakti.

Vācakatva and Dyotakatva - The vācya aspect of a word is its primary meaning which it is intended to signify. Since the word can be abstracted into parts such as stem, root, prefix and suffix in grammatical abstraction, as also unseen sandhi operations explained by śāstra which the common man using the language does not require, these artificial technical abstractions are not called the primary significance of the word, but are regarded as aids to make the meaning clearer. These devices such as prefix, suffix, etc, usually having no meaning on their own, modify the relevance of the word to aid better understanding. These are called dyotaka, i.e. "indicating" but not directly conveying anything independently.

Mīmāṃsā on the other hand attributes vācakatva to prefix, suffix etc, as they convey some specific meaning of their own, irrespective of the word they are used in.

3. Sphoṭa

VYĀKARAṆA

Patañjali maintains that the smallest significant unit that differentiates one word from another is the phoneme or varṇa; but, according to him, the differentiating unit is not necessarily that which signifies the meaning. He gives the illustration of kūpa - yūpa - sūpa where the words differ by a single phoneme but the meanings are quite unrelated. When saṅghāta is said to be indivisible, it means to say that a word undivided into phonemes conveys meaning. Bhartṛhari echoes this in the following kārikā.

न कूपयूपसूपानामन्वयोऽर्थस्य दृश्यते। अतोऽर्थान्तरवाचित्वं संघातस्यैव गम्यते॥[2]

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[1] *Vākyapadīya*, I. 147-150.
[2] *Ibid*, II. 169.

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Mīmāṃsā and Vyākaraṇa are agreed to a good extent on the process of śābdabodha. But the problem of temporal sequence in language remains unresolved. How can a word or sentence, which is pronounced in success on, never simultaneous and also evanescent, function together to convey meaning? A word never exists as a full entity at any point in time. The varṇas come in sequence, and never form a collection. Bhartṛhari's brilliant answer to this is the sphoṭa. At the very outset of discussing words and linguistic analysis, Bhartṛhari speaks of the sphoṭa in VP. I. 44; it is not something posited in śāstra but that which even the common man can perceive.

The sphoṭa corresponds to the archetype of the word, in other words, the jāti of the word. Although the word is uttered with sequence in time, its śabda-jāti - the sound pattern or the archetype, is grasped in a flash. This is the sphoṭa. So every word has its own form, śabda-jāti and the meaning it corresponds to is its artha-jāti.

द्वावुपादानशब्देषु शब्दविदो विदुः। एको निमित्तम् शब्दानामपरोऽर्थे प्रयुयुज्यते॥[1]

वितर्कितः पुरा बुद्ध्या क्वचिदर्थे निवेशितः। करणेभ्यो विवृतेन ध्वनिना सोऽनुगृह्यते॥[2]

स्वं रूपमिति कैश्चित्तु व्यक्तिः संज्ञोपदिश्यते। जातेः कार्याणि संसृष्टा जातिस्तु प्रतिपाद्यते॥[3]

Normally, ordinary people do not even cognise the difference between a word and its meaning, in transactions of daily life - what to say of the word and its form! Nobody spares a thought to it, but upon careful reflection, we can see that it is there.

When all the syllables are uttered, the last one, along with the meaning of all the preceding ones, are together said to convey the sphoṭa, as the word cannot exist as a simple structure made up of all the phonemes at any particular instant of time.

Words may have varying size, i.e, made up of more or fewer syllables, and correspond to objects of varying size, but the sphoṭa of all words are the same, having no disparity in size as they are partless, having no form. The sphoṭa of a word such as "ant" is equivalent to that of the word, "elephant".

Along with Vyākaraṇa, Nyāya also accepts jāti in śabda in pada and varṇa. But Mīmāṃsā considers varṇa to be one and eternal, the numerous instances when they are uttered are regarded as individual manifestations

[1] Ibid, I. 44.
[2] Ibid, I. 47
[3] Ibid, I. 69

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through dhvani or audible sound. But Vyākaraṇa takes each varṇa as a sāmanya, with each utterance as an individual entity. Both Mīmāṃsā and Nyāya reject sphoṭa as an unnecessary fiction.

MĪMĀMSĀ

Mīmāṃsā says that there is no avayavin such as saṅghāta or sphoṭa over and above the avayavas, or varṇas. We may recall that they normally do admit of avayavin composed of avayavas but their relation is tādatmya, not inherence. As the varṇas of a word are never manifest together, they cannot exist as a whole unit. Although the varṇas are one and all-pervading, they are manifested one by one as otherwise, they would manifest all words at all times!

विच्छिन्नयत्नव्यङ्ग्यैश्च नित्यैः सर्वगतैरपि। व्यतिरिक्तपदारम्भो वर्णेनात्रोपपद्यते॥ [1]

Therefore since the word *"go"* itself as an entity is not established, how can there be a sāmānya such as gośabdatva?

अनारब्धे च गोशब्दे गोशब्दत्वं कथम् भवेत्। वर्णसामान्यवच्चापि न तत्कल्पनमर्हति॥ [2]

There is no need to postulate a word as a separate entity viz. samudāya. By rejecting samudāya, the nature of śabda or its effectiveness in conveying meaning is in no way affected.

वर्णात्मनामभेदाच्च सिद्धा सामान्यधीरपि। समुदायोऽपि तेभ्योऽस्य वारणीयोऽनया दिशा॥

अभेदसमुदायास्तु तेषाम् धर्मो न दुष्यति। तेषामस्ति हि सामर्थ्यमर्थप्रत्यायनं प्रति॥ [3]

The varṇas themselves convey the sense that is required which they are inherently capable of conveying.

यावन्तो यादृशा ये च यदर्थप्रतिपादने। वर्णाः प्रज्ञातसामर्थ्यास्ते तथा वाऽवबोधकाः॥ [4]

The pūrvapakṣin says that if a single varṇa cannot convey sense, they cannot do so even collectively. Then the well-known example of the different parts of a chariot, such as axle, wheel, base, etc, which cannot function alone as a chariot but do so collectively, is given.

Mīmāṃsā says that these defects can be found in the Vaiyākaraṇas' explanation too. They also rely on the sequence and the samskāra of the previous varṇas for the final varṇa to convey sphoṭa. Therefore when we can

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[1] *Ślokavārtika, Sphoṭavāda, 65*
[2] *Ibid, 66*
[3] *Ślokavārtika, Sphoṭavāda, 67-68*
[4] *Ibid, 69*

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explain how a word functions using krama and saṃskāra, there is no need to complicate the issue by bringing in sphoṭa.

अथ यत्किञ्चिदुच्यते वहने तदिहापि नः। स्वात्मप्रत्ययहेतुत्वं वर्णेष्वर्थेऽपि वा क्वचित्॥

यस्यानवयवः स्फोटो व्यज्यते वर्णबुद्धिभिः। सोऽपि पर्यनुयोगेन नैव तेन विमुच्यते॥[1]

So the grasp of meaning is a composite cognition, citrarupā buddhiḥ, consisting of the existing final varṇa and those that have already been uttered. This is the view that Nyāya also accepts.

Mandana Mishra, a later Mīmāṃsā writer, questions this, asking how saṃskāra, which is only a memory impression, can be endowed with further power to produce fresh cognition. He says this could lead to anavasthā. He questions how saṃskāras can produce sequence. Without sphoṭa he says that one cannot explain the difference between words such as *nadī* and *dīna*. Many modern writers such as SD Joshi have shown that Bhartṛhari only intended the phonological structure, the śabda-jāti, as the sphoṭa and did not present sphoṭa as the meaning-bearing unit. But later writers in the Vyākaraṇa tradition have ascribed significative power to the sphoṭa.

4. Meaning of a Word

VYĀKARAṆA

Bhartṛhari says explicitly that every word has its own jati distinct from śabdattva-jāti. We recognise a word for what it is because we recognise the prototype and understand the class-category. *Jāti Samuddeśa* –

स्वा जातिः प्रथमं शब्दैः सर्वैरेवाभिधीयते। ततोऽर्थजातिरूपेषु तदध्यारोपकल्पना॥[2]

Every word is associated with its form, and then that of its meaning is imposed on it. Each cognition must have a specific, direct cause. Otherwise, things would get very confusing as we would be unable to distinguish between cognitions. Just as a man wanting to hold a staff cannot be called daṇḍī i.e, as a man holding a staff. Therefore, although there is potentiality, actual cognition is always based on some specific reason.

नेच्छानिमित्तादिच्छावानिति ज्ञानं प्रवर्तते। तस्मात् सत्यपि सामर्थ्यं बुद्धिरर्थान्तराश्रया॥[3]

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[1] Vākyapadīya, *90-91*
[2] *Ibid*, III. 1.6.
[3] Ibid, III. 1.94

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If we do not have specific and immediate causes for effects, but go to indirect reasons, the confusion would lead to the root cause of the whole universe! Intelligent verbal communication would become futile.

स्वभावोऽव्यपदेश्यो वा सामर्थ्यं वावतिष्ठते। सर्वस्यान्ते यतस्तस्माद् व्यवहारो न कल्प्यते॥[1]

MĪMĀMSĀ

In the Ślokavārtika, Kumarila Bhatta also says that jāti helps in all cognitions - whether in identifying a thing as the same, or as different. The universal and particular are indispensably and mutually linked; the comprehension of one independent of the other makes no sense and is not even possible.

विशेषमात्र इष्टे च न सामान्यमतिर्भवेत्। सामान्यमात्रबोधे तु निर्निमित्ता विशेषधीः॥[2]

अन्योन्यापेक्षिता नित्यं स्यात् सामान्यविशेषयोः। विशेषाणां च सामान्यं ते च तस्य भवन्ति हि॥

निर्विशेषं न सामान्यं भवेत् शशविषाणवत्। सामान्यरहितत्वाच्च विशेषास्तद्वदेव॥[3]

Without sāmānya we would not be able to understand the world using inference or verbal knowledge, as anumāna and śabda rely on sāmānya.

अनिष्यमाणे सामान्ये वृत्तिः शब्दानुमानयोः। नैव स्यात् न हि सम्बन्धो भेदैरानन्त्यतो भवेत्॥[4] *39 S.V. Ākṛtivāda*

In the Apohavāda in Ślokavārtika, Kumarila shows that the apoha of the Buddhists is logically untenable. He shows that the concept of negation presupposes the existence of the universal (Sāmānya) as a positive entity. We never state the absence of a non-existent thing, but only of existent entities.

अगोनिवृत्तिः सामान्यं वाच्यं यैः परिकल्पितम्। गोत्वं वस्त्वेव तैरुक्तमगोऽपोगिरां स्फुटम्॥

भावान्तरमभावो हि पुरस्तात् प्रतिपादितः। तत्राश्वादिनिवृत्त्यमात्मा भावः क इति कथ्यताम्॥[5]

The *nañ samāsa* has several meanings, only one of which is negation. We do not use "abrāhmaṇa" to describe a jar or a stone, but only a person. Hence, the word assumes the next higher universal. The prefix *nañ* used as negation with verb alone indicates absence. Used with other words such as dravya or guṇa, it refers to some positive entity.

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[1] Vākyapadīya, III. 1.95
[2] *Ślokavārtika, 6*
[3] *Ślokavārtika, Ākṛtivāda, 6, 9-10.*
[4] Ibid, 39.
[5] Ibid, *Apohavāda, 1-2.*

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पार्थिवत्वादिसामान्यम् एवमेव घटादिषु। घटत्वादिविनिर्मुक्तं विषयःसम्प्रतीयते॥

असाधरणभावाच्च नञा शब्दो विशेषितः। तावन्मात्रेण रहिते सामान्ये व्यवतिष्ठते॥[1]

5. Śābdabodha

VYĀKARAṆA

Bhartṛhari says that it is the sentence that has real significance in communication, the words are only provisional abstractions. He advocates the *akhaṇḍa vākya*. He says that without a proper vākya, no specific idea can be conveyed.

In the *ver*ses 50 to 52 of the Vākya Kāṇḍa, Bhartṛhari points out the flaw in the Mīmāṃsā method of varṇas directly conveying sense. He says that the sequence by virtue of which the phonemes impart meaning is not an inherent quality at all. Sequence is a quality of time, not of the varṇas themselves. The chronological sequence in which they are manifested in time, i.e. priority, anteriority etc, is imposed on the varṇas themselves, which are actually omnipresent eternally. So this cannot enable a word to convey meaning.

शब्दानां क्रममात्रे च नान्यः शब्दोऽस्ति वाचकः। क्रमो हि धर्मः कालस्य तेन वाक्यं न विद्यते॥

ये च सम्भविनो भेदाः पदार्थेष्वविभावितः। ते सन्निधाने व्यज्यन्ते न तु वर्णेष्वयम् क्रमः॥

वर्णानां च पदानां च क्रममात्रनिवेशिनी। पदाख्या वाक्यसंज्ञा च शब्दत्वं नेष्यते तयोः॥[2]

The Vākyapadīya says that in all cases, the word conveys only a generalised meaning, that of the universal. A word such as "cow" conveys only as much meaning as words such as "apūrva", "devatā" and svarga". Any further specific or concrete information a listener may obtain from an utterance would be the result of other means to cognition such as perception, inference or even memory based on previous experience.

अस्त्यर्थः सर्वशब्दानामिति प्रत्याय्यलक्षणम्। अपूर्वदेवतास्वर्गैः सममाहुर्गवादिषु॥

प्रयोगदर्शनाभ्यासादकारावग्रहस्तु यः। न स शब्दस्य विषयः स हि यत्नान्तराश्रयः॥[3]

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[1] Vākyapadīya, 23-24.
[2] Ibid, II. 50-52.
[3] Ibid, 119-120.

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When we understand a particular individual that an utterance refers to, the word itself does not convey details of that particular vyakti.

जातेः प्रत्यायके शब्दे या व्यक्तिरनुषङ्गिनी। न तद्व्यक्तिगतान् भेदान् जातिशब्दोऽवलम्बते॥[1]

Not every word may correspond to an universal, e.g., prepositions, conjunctions etc, known as nipāta-s or avyaya-s. These are never used on their own, but only along with other words whose meaning or connections they serve to make more clear. These are dyotaka-s, not vācaka-s.

चादयो न प्रयुज्यन्ते पदत्वे सति केवलाः। प्रत्ययो वाचकत्वेऽपि केवलो न प्रयुज्यते॥[2]

Bhartṛhari disagrees with the Mīmāṃsā description of śābdabodha by pointing out that if the string of phonemes are directly equivalent to the utterance giving meaning, be it word or sentence, then by reciprocity, the varṇas should also be significant as regards meaning.

आत्मभेदो न चेत् कश्चित् वर्णेभ्यः पदवाक्ययोः।अन्योन्यापेक्षया शक्त्या वर्णः स्यादभिधायकः॥[3]

MĪMĀMSĀ

When we come to śābdabodha and śabdapramāna, it is the sentence that conveys meaning, not the word. A sentence is a cogent string of words with ākāṅkṣā, yogyatā and sannidhi. The words convey padārtha, from which vākyārtha is derived.

भावनायां समस्तायां वाक्यादेवोपजायते। प्रवृत्तिर्वा निवृत्तिर्वा तच्छास्त्रं न पदात् यतः॥

विशेषश्च न सामान्यमन्तरेणास्ति कश्चन। तस्मात् तमप्युदाहृत्य सामान्यं लक्षयेत् सुखम्॥[4]

This definition of what word, sentence and śāstra are, help in the normal transactions of the world and also in Vedic interpretation. The rules are not different.

There are many schools that hold śabda or language or verbal testimony, as not being a separate pramāṇa but included under anumāna or inference instead, where each word acts as a symbol for the listener to infer what it stands for. Mīmāṃsā disproves this for several reasons.

One reason is that śabda requires vivakṣā and padajñāna which anumāna does not require. On hearing a word or sentence, the meaning is

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[1] Vākyapadīya, 122.
[2] Ibid, 194
[3] Ibid, II. 213.
[4] *Ślokavārtika, Śabdaparicchedaḥ*, 6 & 11.

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grasped upon hearing the final phoneme, along with remembering the previous ones. This is not the case with inference.

पूर्वसंस्कारयुक्तान्त्यवर्णवाक्यादिकल्पना। विवक्षादि च धूमादौ नास्तीत्येतेन भिन्नता॥

यैरुक्ता तत्र वैधर्म्यविकल्पसमजातिता। धूमानित्यविषाण्यादिविशेषान्न हि भिन्नता॥[1]

The opponent argues that considering words such as apūrva, devatā and svarga function as symbols to infer a meaning nobody has seen, language may be considered as inference. To this Kumarila replies that although there are a few words that nobody has seen, still, they operate by conveying sense only when the sambandha is known, exactly in the same way that the word *aśva* or "horse" functions.

न चापूर्वाद् शब्दानां भेदात् सर्वत्र भिन्नता। न चेहाश्वाद् शब्देभ्यो भेदस्तेषां प्रतीयते॥[2]

In śabdajñāna, śabda and artha feature in the jñāna; that is a word and its meaning feature in the knowledge of the word and as its content. Upon hearing the word "agni", the object agni is also understood. But in the case of inference, it is not so. Upon sighting smoke, for instance, fire is inferred, which is a different entity to the smoke which was perceived.

तुल्याकारतयाप्यत्र शब्दज्ञानार्थतद्धियाम्। अग्निधूमेष्वदृष्टत्वान्न भेदस्तन्निवारणात्॥[3]

Some people who establish that śabdapramāṇa is the same as inference only consider the word. The word always gives the sāmānya sense, never a specific sense. The moment there is more purport than the bare sāmānya, there is a sentence, which alone can convey a specific sense. Even in the case of a simple word, such as "Ko yāti?" "Aśvaḥ" the elided words are guessed or repeated and hence the sentence is completed, i.e. by adhyāhāra or anuṣaṅga.

धर्मी धर्मविशिष्टश्च लिङ्गीत्येतच्च साधितम्। न तावदनुमानं हि यावत् तद्विषयं न तत्॥

सामान्यादतिरिक्तं तु शब्दे वाक्यस्य गोचरः। सामर्थ्यादनुमेयत्वादश्रुतेऽपि पदान्तरे॥[4]

Thus we see that except for the issue of sphoṭa, the Vyākaraṇa and Mīmāṃsā schools are agreed on the process of śābdabodha that explains how language functions as a means to valid cognition - Pramāṇa.

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[1] *Ślokavārtika, Śabdaparicchedaḥ*, 16-17.
[2] *ibid*, 24.
[3] *Ibid*, 26.
[4] *Ibid*, 56-57.

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रसगङ्गाधरे वर्णितमुत्तमोत्तमकाव्यतत्त्वानुशीलनम्

डा. अनिलप्रतापगिरिः

पण्डितराजजगन्नाथः काव्यकारणनिरूपणानन्तरं काव्यविभागं सोदाहरणं प्रस्तुतवान्। काव्य-भेदविषये तस्य दृष्टिः अत्यन्तं विलक्षणा विलसति। तेन ध्वनिमाधारीकृत्य काव्यस्य विभाजनं चतुर्धा कृतम्। ध्वनेः प्राधान्यस्फुटत्वाधारेण उत्तममध्यमाधमात्मनः काव्यस्य त्रैविध्यं मम्मटादिभिरा-लङ्कारिकैः प्रायः प्रतिपादितम्। उत्तममध्यमाधमात्मनेषु काव्येषु व्यङ्ग्यस्य प्राधान्यत्वात् उत्तमकाव्यत्वम्, गुणीभूतव्यङ्ग्यस्य प्राधान्यत्वात् मध्यमकाव्यम्, शब्दचित्रम् अर्थचित्रं च प्राधान्यत्वात् तु अधमकाव्यम्। "शब्दचित्रं वाच्यचित्रमव्यङ्ग्यं त्ववरं स्मृतम्"[1] इति मम्मटाचार्यकृत अधमकाव्यस्य लक्षणम्। तत्र अव्यङ्ग्यं स्फुटप्रतीयमानार्थं रहितं इति एव प्रतीयमानार्थः। स्फुटप्रतीयमानार्थं रहितत्वं शब्दस्य प्राधान्यं इति विवेचनेन न किमपि प्रयोजनं इति मतं मम्मटाचार्यस्य। अर्थचित्रमेव अधमकाव्ये अन्तर्भुक्तम्। परन्तु जगन्नाथेन काव्यविषयक अस्मिन् मते परिष्कारं कृत्वा तार्किकशैल्या काव्यस्य चतुर्धा स्वरूपाणि विवेचितानि। तन्मतानुसारं अधमकाव्यस्य विभाजनं शब्दचित्रं अर्थचित्रं च असमीचीनम् तारतम्यभावात् उभे काव्ये एकस्मिन् कोटावन्तर्भुक्तम् न स्याताम्। तत्र अर्थचित्रशब्दचित्रैव विशेषत वक्तुं तारतम्यस्य स्फुटमभिलक्ष्यतेति। अर्थालङ्कारयुक्तं अविवक्षितव्यङ्ग्यं अर्थचित्रं शब्दालङ्कारयुक्तं अविवक्षितव्यङ्ग्यं तु शब्दचित्रम्। तयोः उभयोरपि तुल्यतया निकृष्टकाव्यतया वक्तुम् अनुचितम् वर्तते। एतयोः न्यूनाधिक्यभावं स्पष्टमनुभूयते। एतादृशः अनुभवविषयकः चमत्कारः शब्दचित्रकाव्यापेक्षया अर्थचित्रकाव्ये अतिशयः निष्ठः। अतएव रसगङ्गाधरे पण्डितराजेन काव्यस्य चतुर्धाविभेदाः पर्यवसिताः। तत् च "उत्तमोत्तमोत्तममध्यमाधमभेदाच्चतुर्धा"[2] इति। उत्तमोत्तमोत्तमकाव्ययोः मध्ये ध्वनेः प्राधान्या-प्राधान्ययोः आधारेण भेदः, उत्तममध्यमकाव्ययोः मध्ये जागरूक अजागरूक गुणीभूतव्यङ्ग्यमेव भेदस्य कारणम्। यत्र जागरूकव्यङ्ग्यम् अप्रधानं भूत्वा चमत्कारस्य कारणं भवति तद् उत्तमकाव्यं यत्र

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[1] काव्यप्रकाश, १, सू. ४, पृ. ३१.

[2] रसगङ्गाधर, १म, पृ. ३७।

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चमत्कारः अजागरूकं भूत्वा वाच्यचमत्कारे लीनः तद् मध्यमकाव्यम्। अधमकाव्ये तु अर्थचमत्कृत्य उपस्कृता शब्दानां चमत्कृतिः प्रधानम्। तर्हि पण्डितराजेन काव्यस्य विभाजनं चतुर्धा विविच्य नव्यन्यायशैल्यां विभाजनाधारित शङ्कायाः निवारणं कृत्वा शब्दार्थचमत्कृत्ययोः एकाधिकरणस्यवसरे तयोः गुणं प्रधानभावं परामृश्य यथा लक्षणं व्यवहृतव्यम् इति मतं आविस्कृतम्। शब्दार्थचमत्कृत्ययोः समप्राधान्ये तु मध्यमकाव्ये एव अन्तर्भावः युक्तियुक्तः। एतादृश प्रकारेण काव्यस्य विभाजनं कृत्वा उत्तमोत्तम काव्यस्य लक्षणं प्रददाति-

"शब्दार्थौ यत्र गुणीभावितात्मानौ कमप्यर्थमभिव्यङ्क्तस्तदाद्यम्॥"[1]

शब्दार्थौ इत्यस्य पदस्य विशेषणं गुणीभावितात्मनौ अर्थात् गुणीभावितात्मनौ शब्दार्थौ यत्र कमपि अर्थं अभिव्यङ्क्तः इति अन्वयः। तर्हि यत्र काव्ये शब्दार्थौ शब्दः च अर्थः च शब्दः वाचकः अर्थः वाच्यश्च तौ गुणीभावितात्मनौ व्यङ्ग्यार्थापेक्षया अप्रधानीकृते स्वरूपौ कमपि इत्युक्ते चमत्कारातिशय आधानेन अनिर्वचनीयं प्रधानम् अर्थम् अभिव्यङ्क्तः व्यञ्जना बोधनतः तत काव्यं उत्तमोत्तम भवति। यस्य तात्पर्यं गुणीकृते स्वरूपौ शब्दार्थौ यत्र चमत्कृत्य आश्रयो अर्थ यत्रार्थं व्यञ्जनं तथा प्रकाशतः तद् उत्तमोत्तमकाव्यम्। लक्षणे कमप्यर्थं पदस्य प्रयोगः प्रधानरूपेण चमत्कृत्य अर्थस्य अभिव्यक्ति करणार्थमस्ति। येन अतिगुढस्फूटव्यङ्ग्ययोः निरसनं भवति. गुणीभावितात्मनौ इति पदेन अपराङ्ग वाच्यसिद्ध्यङ्ग्ययोरपि चमत्कारितया तदवारणार्थं शब्दार्थपेक्षया व्यङ्ग्यप्राधान्यं वर्तते। अतिगुढस्फूटव्यङ्ग्योः तात्पर्यं यथाक्रमम् अर्थचित्रं शब्दचित्रं च वर्तते। येन मध्यममाधम काव्ययोः निरसनं भवति। गुणीभावितात्मनौ पदेन अपराङ्ग वाच्यसिद्धङ्गव्यङ्ग्ययोः वारेण उत्तमकाव्यस्य निरसनं भवति। गुणीभूतव्यङ्ग्येषु काव्येषु व्यङ्ग्ये चमत्कारः परमं प्राधान्यं न भवति। व्यङ्ग्योपस्कृत वाच्यार्थस्यैव प्राधान्यम्। न तु व्यङ्ग्यं प्रधानम्। अतो इदं न उत्तमोत्तम काव्यम्। शब्दार्थौ अपेक्षया व्यङ्ग्यस्य प्राधान्यभावात् उत्तमोत्तम काव्यत्व सिद्धये तु शब्दार्थौ अपेक्षया व्यङ्ग्यस्य प्राधान्यम् अपेक्षितं वर्तते।

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[1] रसगङ्गाधर, १म, पृ. ३७।

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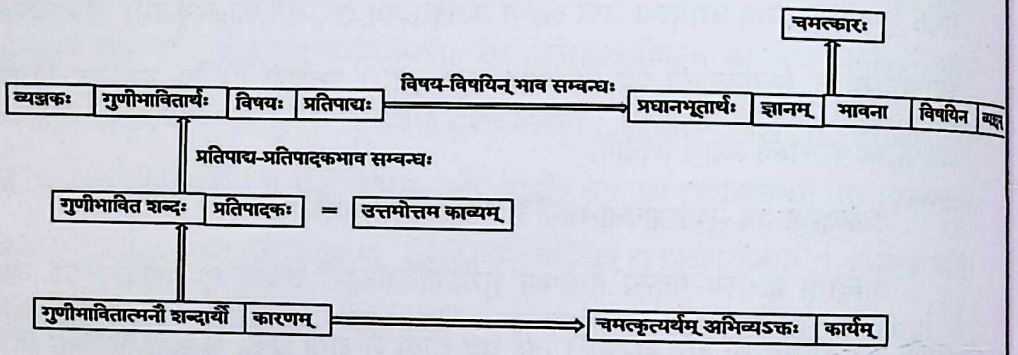
उत्तमोत्तमे काव्यलक्षणस्य व्याख्यानं मधुसूदनीविवृतिकारैः नव्यन्यायशौल्यां कृतम् यत् - "शब्दः काव्यं इत्यत्र चमत्कारजनकज्ञानविषयीभूतार्थव्यञ्जकगुणीभावितार्थ प्रतिपादक गुणीभावित-शब्दत्वं काव्यत्वमिति"।[1] अस्य भावः अधोनिरूपित रेखाचित्रेण अभिव्यञ्जते-



यद्यपि ध्वन्यालोकनामधेय स्वकीये ग्रन्थे ध्वनिकाव्यस्य लक्षणं-

यत्रार्थः शब्दो वा तमर्थमुपसर्जनीकृतस्वार्थौ। व्यङ्क्तः काव्यविशेषः स ध्वनिरिति सूरिभिः कथितः॥[2]

इति उक्ता अर्थे गुणीकृते सत्वं च, शब्दे गुणीकृते सत्वं च पृथक् पृथक् निरूपितम्। येन स्थूल दृष्ट्या पूनरुक्ति दोषः दृश्यते। शब्दार्थ द्वयोरूपे काव्ये अर्थेन यदा स्वात्मागुणीकृतः तदा को अन्य अर्थः अवशिष्टः यं शब्दः गुणीकुर्यात्। तस्मात् अर्थः स्वात्मानं गुणीकरोति। शब्दोऽपि स्वकीयम् अर्थं गुणीकरोति इत्युक्तिः पुनरुक्ति दोषग्रस्ता परिहरणार्थं गुणीभावितात्मनौ इत्येनोक्तम्। गुणीभावितस्य तात्पर्यं अर्थशक्तिमूलध्वनौ शब्दोऽपि व्यञ्जकः परं सः सहकारित्वादेव गुणीभूतः अर्थस्य तत्र स्वं गुणीकरोति। एतेन प्रकारेण शब्दशक्तिमूलध्वनौ अर्थः अपि व्यञ्जकः परं सः सहकारित्वादेव गुणीभूतः स्तत्र स्वं गुणीकरोति इति शब्दद्वयोः संग्रहमेव गुणादानम्। अनया दृष्ट्या शब्दशक्तिमूलध्वनि प्रसङ्गे अर्थः सहकारिरूपेण शब्दशक्तिमूल व्यञ्जकः। तथैव अर्थशक्तिमूलध्वनि व्यञ्जकः। अतएव लक्षणे

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[1] मधुसूदनीविवृति, १म, पृ.६३।

[2] ध्वन्यालोक, १म, सू-१३।

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गुणीभावितात्मनौ इति पदेन शब्दार्थयोः गुणीभावितत्वम् प्रतिपाद्य ध्वनिकाव्यस्य लक्षणे परिष्कारः जातः। एवं विधया लोचनकारेण प्रदत्तं ध्वनिकाव्यस्य लक्षणे प्रयत्नगौरवं पुनरूक्ति दोषं च परिहारं कृत्वा पण्डितराजेन उत्तमोत्तम काव्यस्य लक्षणे ध्वनिकाव्यस्य दोषरहितपरिष्कृतं लक्षणं प्रदत्तम्। अचमत्कार व्यङ्ग्यानां अतिव्याप्तिवारणाय केवलं चमत्कारजनक व्यङ्ग्य ग्रहणार्थं कमपि पदस्य प्रयोगः सर्वथा युक्तियुक्तः यत् व्यङ्ग्यं चमत्कारस्य कारणभूतं भवति तदैव कमपि इति पदेन चमत्कारजनकज्ञानविषयी-भूत व्यङ्ग्यार्थ रूपेण आख्यायते।

गुणीभावितात्मनौ इति पदेन अपराङ्ग वाच्यसिद्ध्यङ्गव्यङ्ग्यस्य व्यावृत्त्येन शब्दार्थौ अपेक्षया प्रधानभूतं शब्दार्थौ आत्मनः गुणीभावं न कुरूतः। अतएव लक्षणस्य वाच्यसिद्धङ्गव्यङ्ग्ये अपराङ्गव्यङ्ग्ये च अतिव्याप्ति वारणार्थं गुणीभावितात्मनौ पदस्य प्रयोगः शब्दार्थौ इति पदस्य विशेषणरूपेण कृतः एवं रीत्या अतिगुढव्यङ्ग्यस्फूटव्यङ्ग्य असुन्दरव्यङ्ग्येषु व्यङ्ग्यस्य चमत्कारत्वात् ततो अविशिष्टेषु च प्रकारेषु व्यङ्ग्यस्य शब्दार्थौ अपेक्षया प्राधान्यस्य विरहात् न अतिव्याप्तिः।

उत्तमोत्तमकाव्यस्य त्रीण्युदाहरणानि जगन्नाथेन प्रदत्तानि। तन्मध्ये प्रथममुदाहरणं सम्भोगश्रृङ्गाररसध्वनेः, यत्र व्यङ्ग्यस्य वाच्यार्थापेक्षयैव प्राधान्यम्। द्वितीयमुदाहरणं हर्षादिव्यभिचारि – भावध्वनेः, यत्र व्यङ्ग्यस्य (भावस्य) वस्तुरूपव्यङ्ग्यापेक्षयाऽपि प्राधान्यम्। तृतीयञ्च सम्भोगश्रृङ्गाररूपेण परिणतस्य रतिभावस्य संलक्ष्यक्रमतया ध्वनित्वमिति परस्परं विलक्षणान्युदारणानि दत्तानि। तन्मध्ये प्रथमुदाहरणम्-

शयिता सविधेऽप्यनीश्वरा सफलीकर्तुमहो मनेरथान्। दयिता दयिताननाम्बुजं दरमीलन्नयना निरीक्षते॥[1]

अर्थात् नववधूः पत्युः समीप एव शेते, तथापि स्वमनोरथान् सफलं कर्तुं विफला जाता। सा पत्युः प्रियतमां दरमीलनयनेन विलोक्यते। प्रस्तुतश्लोके आलम्बनविभावः नायकः समीपेशयनेनाक्षिप्तं रहः स्थानम् उद्दीपनविभावः, तादृशनिरीक्षणादिरनुभावः, त्रपा-औत्सुक्यादिः व्यभिचारिभावः। एतेषां संयोगाद्रतिभावो व्यञ्जते।

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[1] रसगङ्गाधर, १म., पृ. ३८।

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यदि कोऽपि शङ्कां करोति यत् नायिकेच्छा एव शयितस्य आननाम्बुजं चुम्बेयमिति वाच्येन व्यङ्ग्यं भवति तदपि न यतो हि सर्वे मनोरथाः हृदिमात्रमेव तिष्ठन्ति। इच्छाऽपि मनोरथायेव अन्तर्भवति। मनोरथपदेन इच्छायाः अपि सन्निवेश मनोरथ पदे सामान्य इच्छायाः सन्निवेश न तु चुम्बनविशिष्ट इत्यनेन पदेन चुम्बनविशिष्ट इच्छा व्यङ्ग्य रूपेण व्यक्तिर्भवति। अस्य निराकरणं पण्डितराजः करोति यत् चुम्बनविशिष्ट इच्छा अस्य चमत्कारस्याभावः। चमत्काराभावात् उत्तमोत्तमकाव्यस्य अभावः। उत्तम-काव्ये तु अतिगूढव्यङ्ग्ययोः सर्वथा निरासनं करणीयम्। परन्तु अत्र पुनः शङ्का जायते यत् चमत्कारा-भावाभावस्य कृते प्रमाणं किम् सर्वैः आचार्यैः प्रायः मन्यते यत् न हि विशेषाकारेण व्यङ्ग्येऽपि सामान्याकारेण अभिहितोर्थः सहृदयाणां चमत्कवि उपादेयतां समर्थः अर्थात् तादृशव्यङ्ग्ये एव चमत्कारः यस्य प्रतिपादनं सामान्यं वा विशिष्टरूपेण अभिधया न भवति। अत्र तु मनोरथपदेन इच्छायाः अभिव्यक्तिः दृश्यते। अतएव इच्छास्वरूपे व्यङ्ग्ये चमत्काराः अभावः। यदि इच्छा इति व्यङ्ग्यं स्वीक्रियेत् चेत तर्हि इच्छायाः कारणं रतिः। रतिरेव व्यङ्ग्यं इष्टतमम्। चुम्बनेच्छायाः विश्रान्तिः रतिमात्रत्वात्। यस्मात् श्रृङ्गार ध्वनेः सिद्धिर्भवति।

एतेन प्रकारेण यदि कोऽपि कथयति दरमीलन्नयना पदेन त्रपा व्यङ्ग्यरूपेण अभिव्यक्तिः भवति, तदपि न। त्रपायाः व्यञ्जकः दरमीलन्नयात्वम् अनुवाद्यतायाः अवच्छेदकत्वात्[1] त्रपाऽपि अनुवाद्यतायाः विशेषणत्वात् व्यङ्ग्यरूपेण न स्वीकार्यम् इति। यदि वाक्ये अनुवाद्यं गौणभूतं भवति प्रधानभूतं तु विधेयमेव। त्रपा अनुवाद्यतायाः विशेषणत्वात्। साऽपि गौणव्यङ्ग्यार्थमेव यस्याम् चमत्कारजनकता समोपेतापि मुख्यरूपेण न ध्वन्यते। नव्यन्यायभाषायाम् अधोलिखित रेखाचित्रेण अस्य वाक्यस्य प्रविधिः स्पष्टी भवति - "दरमीलन्नयना नायिका (दयिता) उद्देश्या तद्गतं तादृशनयनात्वं उद्देश्यतावच्छेदकम्, तद्व्यङ्ग्या त्रपापि उद्देश्यतावच्छेदिका।"[2]

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[1] मधुसूदनीविवृति, १, ६७।

[2] Ibid, १, ६८।

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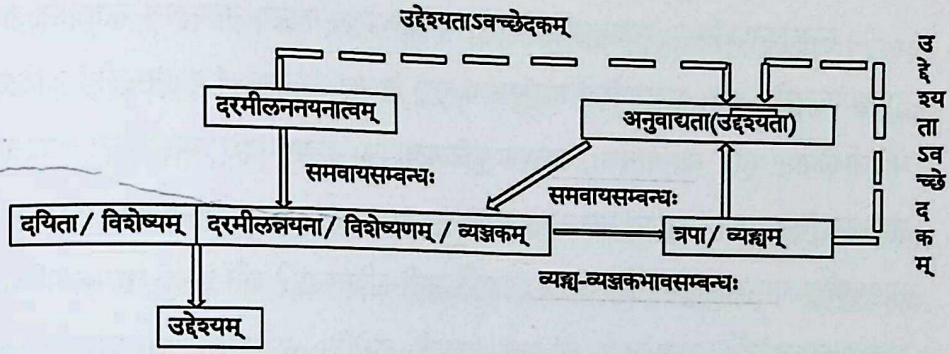

यदि दरमीलन्नयनत्वं तस्य व्यङ्ग्यं च निरीक्षणस्वरूप विधेयस्य विशेषणं मत्वा विधेयता अवच्छेदक कोटौ निवेश्य प्रधानरूपं व्यङ्ग्यं ध्वन्यते इति स्वीक्रियते चेत् रतिमात्रमेव मुख्यरूपेण अभिव्यक्तिःभवति। नयनगत दरमीलन्नयनं त्रपायाः कार्यं भवितुं शक्नोति परन्तु दरमीलन्नयना आननाम्बुजं निरीक्षणं कार्यं तु रतिमात्रेणैव सम्भवति अतएव रतिरेव व्यङ्ग्या न तु त्रपा।

उपरोक्त विवेचने त्रपायाः कार्यं दरमीलन्नयनात्वं स्पष्टीभवति रतेः कार्यं निरीक्षणं प्रतीयते। व्यञ्जकयापेक्षया यदि व्यञ्जकस्य प्राधान्यं तद् व्यङ्ग्यापेक्षया तद् व्यङ्ग्यस्यापि प्राधान्यमिति नियमः। वाच्य अवस्थायां निरीक्षणे दरमीलन्नयनं गुणीभूतम्। निरीक्षण व्यङ्ग्यायां रतौ दरमीलव्यङ्ग्यायाः त्रपायाः गुणीभावेन प्रधानरूपेण रतिरेव अभिव्यञ्जते।

भावध्वनेः उत्तमोत्तम काव्यत्वम् - पण्डितराजजगन्नाथात् प्रागाचार्यैः भावध्वनेः उत्तमोत्तमोत्तम वा काव्यत्वं न प्रतिपादितम्। ध्वनेः गुणीभावत्वात् परन्तु संस्कृतकाव्यशास्त्रे बौद्धिक परम्परायां पण्डितराजेन भावध्वनेः प्रधानध्वन्यत्वं प्रमाणीकृत्य उत्तमोत्तमकाव्ये परिगणितम्। यथा-

गुरुमध्यगता मया नताङ्गी, निहता नीरजकोरकेण मन्दम्।
दरकुण्डलताण्डवं नतभ्रूलतिकं मामवलोक्य घूर्णिताऽऽसीत्॥[1]

प्रकृतोदाहरणे घूर्णितासीत् इति अनेन पदेन "असमीक्ष्यकारिन् किमिदमनुचितं कृतवानसि"[2] इत्यर्थबलेन अमर्षचर्वणा विश्रान्ति धामत्वात् प्रधान्येन व्यञ्जते।[1] अत्र शब्दर्थौ गुणीभावितात्मनौस्तः।

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[1] रसगङ्गाधर, १म.,पृ. ४४।

[2] Ibid,१ म., पृ. ४५.

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मधुसूदनशास्त्रिणः मतानुसारं "एकस्मिन् श्लोकवाक्ये एकस्य नतपदस्य नताङ्गीति नतभ्रिति च वारद्वयोपादानेन कवेः शब्ददारिद्र्यं नाशंकनीय यतो हि नतं तगरपाठ्यां स्यात्, क्लीवं कुटिलनम्रयोरिति मेदिनीकोषात् पूर्वत्र नम्रत्वार्थकः, उत्तरत्र कुटिलत्वार्थकः इत्यर्थभेदः। गता, नता, निहता इति त्रिषु तापदस्य विन्यासात् सानुप्रासं वचः। एकस्याप्यसकृत्पर इत्युक्तेः।"[2] तदेवं उत्तमोत्तमकाव्यस्य रसध्वनेः भावध्वनेश्च चमत्कारभूमियुक्तं व्यङ्ग्यत्वं शब्दार्थौ गुणीभावितात्मनौ इति कृत्वा सम्यक् परिशीलनं कृत्वा संलक्ष्यक्रमध्वनेरपि उत्तमोत्तम काव्यत्वं प्रमाणी करोति। पण्डितराजात् प्राक् सर्वैः आचार्यैः संलक्ष्यक्रमव्यङ्ग्यस्य परिगणनं मध्यमकाव्ये पण्डितराजमतानुसारं तु उत्तमकाव्ये कृतम् न तु ध्वनिकाव्यस्य इदमुदाहरणम् -

तल्पगताऽपि च सुतनुः श्वासासङ्गं न या सेहे। सम्प्रति सा हृदयगतं प्रियपाणि मन्दमाक्षिपति॥[3]

इदं पद्यं तेन स्वकीय भामिनीविलास काव्यतः ग्रहीतः। अस्मिन् पद्ये या नववधूः पल्यङ्कशयिता श्वासस्य आसङ्गमात्रेणापि संकुचितलतिका अभूत सा पत्युः विदेशगमनपूर्वं रजन्यां पत्युः शङ्कासहितं हृदिपाणिं नववधुजातिस्वभावेनशनैः शनैः दूरीकृरोति येन मन्दम् आक्षेपेण रति नामक स्थायीभावः संलक्ष्यक्रमव्यङ्ग्यरूपेण अभिव्यक्तिर्भवति। यतो हि स्थायीभाव तु समूहालम्बनात्मक ज्ञानविशेषः। अतएव समूहालम्बनात्मक ज्ञाने क्रमः न दृश्यते, यस्मात् रत्यादेः असंलक्ष्यक्रमव्यङ्ग्यत्वं पूर्वैः आचार्यैःसिद्धम्। परन्तु पण्डितराजेन सम्प्रति पदेन मन्दमाक्षिपति इति पदस्य श्लोकगत सम्पूर्ण अवस्थितिः निरूप्यते येन मन्दमाक्षिपति इत्यनेन पदेन रत्याख्या स्थायीभावः परिपक्वं भूत्वा श्रृङ्गार रसरूपेण अभिव्यञ्जते।

मधुसूदनशास्त्री महोदयस्य मते - नन्विति शङ्कते = एवमुपरिनिर्दिष्टप्रकार-स्वीकारे प्राग् 'तल्पगतापि चेत्यत्र पद्ये मन्दमाक्षितीति'[4] इति। नववध्वा झटिति आक्षेपः करणीयः नतु मन्दम् इति

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[1] रसगङ्गाधर, १. पृ. ८५.

[2] मधुसूदनीविवृति, १ म, पृ. ७०-७१.

[3] रसगङ्गाधर,१ म आ., पृ. ४५.

[4] मधुसूदनीविवृति, १म, पृ. ८५।

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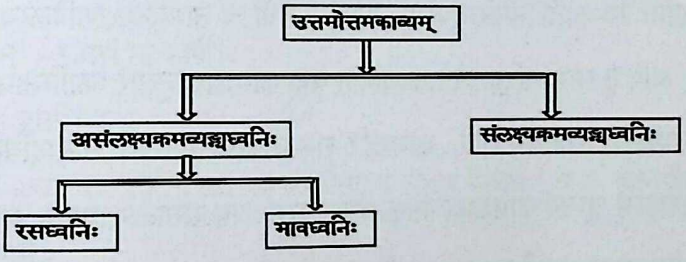
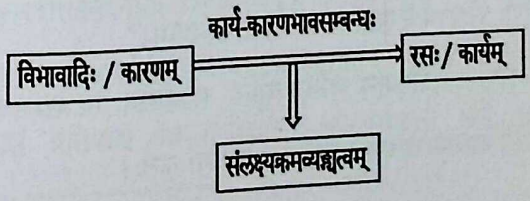
स्वभावविरोधः। अतो वाच्यस्य मान्द्यस्य व्यङ्ग्येनैव विप्रलम्भरत्यैव अपिर्भिन्नक्रमः। उपपद्यमानमपि, स्वातन्त्र्येण विप्रलम्भरति-प्रकाशमन्तरा। अस्मिन् प्रकारे पण्डितराजप्रदत्त मतस्य व्याख्यानं मधुसूदनशास्त्रीणा कृता।

उत्तमोत्तमकाव्यस्य स्थूलतया भागद्वयं भेदत्रयं भवति। यथाक्रमं १. रसध्वन्या-त्मकोत्तम-काव्यम्, २. भावध्वन्यात्मकोत्तमोत्तमकाव्यम्, रसध्वन्यात्मकोत्तमकाव्यमपि द्विविधम् १. असंलक्ष्यक्रम-व्यङ्ग्योत्तमतत्तमकाव्यम्, २. संलक्ष्यक्रमव्यङ्ग्योत्तमतत्तमकाव्यम्, असंलक्ष्यक्रमव्यङ्ग्योत्तमतत्तमकाव्यमपि पुनः द्विधा १. रसध्वन्यात्मक, २. भावध्वन्यात्मक।



संलक्ष्यक्रमव्यङ्ग्यमपि उत्तमोत्तमकाव्यं भवति यत् विभावादि रसं प्रति कारणम्। विभावादि क्रमः रसज्ञाने न प्रतीयते यदि विभावादि ज्ञानस्य प्रकरणं स्पष्टं भवति तस्मिन् प्रकरणे तु विभावादीनां क्रमप्रतीतिर्भवति परन्तु रसचर्वणायाम् अयं क्रमः बाधको न भवति। अतएव संलक्ष्यक्रमव्यङ्ग्यकाव्यस्यऽपि उत्तमोत्तम काव्यत्वं सिद्धिर्भवति।



अतः व्यङ्ग्यस्य वाच्यवाचकापेक्षयाऽधिकचमत्काराधायकत्वे ध्वनिकारप्रभृतयः प्राचीनीचार्याणां मते यः ध्वनिमाचक्षते, उत्तमोत्तमकाव्यमिति। व्यञ्जकस्याऽसन्दिग्धत्वमव्यभिचारित्वमप्यय्यदीक्षितोक्तं निराकर्तुं -

निःश्शेषच्युतचन्दनं स्तनतटं निर्मृष्टरागोऽधरो
नेत्रे दूरमनञ्जने पुलकिता तन्वी तवेयं तनुः।

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मिथ्यावादिनि दूति बान्धवजनस्याज्ञातपीडाऽऽगमे

वापीं स्नातुमितो गताऽसि, न पुनस्तस्याधमस्यान्तिकम्॥"[1] - इति

श्लोकस्य उदाहरणं पण्डितराजेन स्वीकृतम्। अपय्यदीक्षितस्य मते उत्तरीयवसनसङ्घर्षणादपि स्तनयोश्चन्दनच्युति भवितुं शक्यते यत् "निःशेष" पदेन अभिव्यञ्जते[2]। यथा - निःश्शेषं चन्दनच्युतिः उत्तरीयवसनसङ्घर्षाणान्न सम्भवति परन्तु सम्मर्दनबहुलात् सम्भोगादेव 'तट' पदस्योल्लेखेन स्नान-साधारण्यं निवार्यति अन्यथा निःशेषचन्दनच्युतेः प्रक्षालनप्रधानात् स्नानादपि सम्भवति। स्नानपरिदेश एव चन्दनच्युतिः सम्भोगादिव न तु स्नानादिति सम्भोगस्य व्यञ्जनं तथा ताम्बूलभक्षणे विलम्बादपि पूर्व-रागस्य ग्लानिः सम्भवतीतिनिरित्युपसर्ग उपात्तः। तथा च ताम्बूलभक्षणविलम्बाद् रागस्यात्यन्तग्लानि-र्नोपपद्यते, अपि तु सम्भोगदिवाधरपानप्रधानात् यथा कामशास्त्रानुसारं 'कामिनामधरास्वादः सुरतादिति-रिच्यते' तथाऽपि रागात्यन्तग्लानेः स्नानादपि सम्भव इत्यसाधारण्यं सम्पादयितुमधरपदस्योपादानम्। तथा चोत्तरोष्ठस्य चुम्बनं कामशास्त्रप्रतिकूलमित्यधरमात्रस्य रागात्यन्तग्लानिः सम्भोगदेवेति तद्व्यञ्जनम्। आदिपदप्रतिपाद्यन्तु नेत्रयोरञ्जनात्यन्तराहित्यं सम्भवति, न त्वत्यन्तमिति नेत्रयोरत्यन्ताञ्जनाराहित्येन सम्भोगमात्रजन्येन तद्व्यञ्जनम्। एवं तनोस्तानवं पुलकितत्वं च कार्श्यात् स्नानादपि किञ्चिदपि सम्भवति, न तु प्रभूततरमीदृशमित्येतत् सम्भोगमात्रजन्यमित्यतोऽपि तद्व्यञ्जनम्। दूरशब्दस्यात्यन्तवाचकत्वं व्यक्तम्, प्रान्तभाग इति तु मानसिकोऽर्थः। तटादिघटिताः इत्यादि आचरन्ति इत्यन्तं वाक्यं निर्गलितार्थबोधकम्। वाक्यार्थानिश्शेषेत्यादीनां विशेषणवाक्यानामर्थाः। आदिपदेन सुरतसम्मर्दसङ्ग्रहः। प्रधानव्यङ्ग्यः सम्भोगः साहायकं सहायस्य कर्म-उपकरणम्।[3]

अर्थात् निःशेषपदविशेषणेन चन्दनच्युतिः सम्भोगेन एव सम्भवति। अत एव उत्तरीयकर्षणेन चन्दनच्युतिनिरसनेन स्नानसाधारणव्यावर्तनार्थं प्रयोगः कृतः।

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[1] रसगङ्गाधर,१म, पृ. ४९।

[2] चित्र..१प्र, १७।

[3] रसगङ्गाधर, चन्द्रिकाटीका, १म, पृ. ५०।

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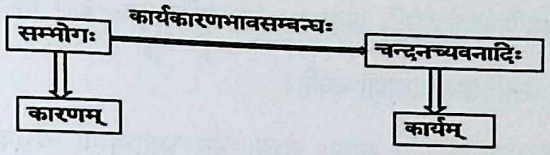

अत एव अनेन श्लोकेन सम्भोगः व्यङ्ग्यः चन्दनच्यवनादि- असाधारण कार्यत्वात् तर्हि यत्र यत्र असाधारणचन्दनच्यवनादिः तत्र तत्र सम्भोगः इति व्याप्तिं स्वीकरणेन चेत् अनुमितिरेव प्रतीयते न तु व्यङ्ग्यम्। अतएव अपय्यदीक्षितस्य मतमिदं प्राचीनसकल ग्रन्थविरूद्धं यस्य निराकरणार्थं मम्मटः कथयति यत् चन्दनच्यवनादिः सम्भोग अवगमनाय व्यञ्जनाशक्तिः एव अभ्युपेयम् इति।

प्रतिज्ञावाक्यम्[1] - भ्रमणं मा कार्षीः।

हेतुवाक्यम्[2] - दृप्तसिंहात्।

उदाहरणम्[3] – यत्र यत्र प्रवृत्तिः तत्र तत्र अनर्थसंशय अभाव निश्चयः। यथा- श्वानभीरूधार्मिकस्य भयरहितस्थाने भ्रमणम्।

उपनयः[4] - न चायम्।

निगमनः[5] - अतएव भ्रमधार्मिक इत्यादेरवगमनेऽपि निषेधः अनुमीयते।

मम्मटेन खण्डनम् - इदमनुमानात्मक ज्ञानं व्याप्यव्यापकभाव सम्बन्धस्य व्यभिचारित्वात् निरस्तम् व्यञ्जनया सिंहोपलब्धि द्वारा भ्रमणाभावस्य अभिव्यक्तिर्भवति।

एतेन प्रकारेण अलङ्कारशास्त्रतत्त्वानां अज्ञानस्यकृते हेतुद्वयं यथा - प्राचीनसकल-ग्रन्थविरूद्धम् उपपत्तिग्रन्थविरोधं च इति दत्ता अपय्यदीक्षितस्य अलङ्कारशास्त्रीय अज्ञानपुष्टिवर्धक प्रथम हेतोः प्रतिपादनेन काव्यप्रकाशस्य मतं प्रतिपाद्य ध्वन्यालोककारा-नन्दवर्धनस्य मतं व्यञ्जकानां साधारण्यं

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[1] पर्वतो वह्निमानिति प्रतिज्ञा - तर्क, पृ. ६७।

[2] धूमवत्त्वादिति हेतुः – तर्क, पृ. ६७।

[3] यो यो धूमवान्स सोऽग्निमान् यथा महानस इत्युदाहरणम्, -तर्क, पृ. ६७।

[4] तथा चायमित्युपनयः – तर्क, पृ. ६७।

[5] तस्मात्तथेति निगमनम् – तर्क, पृ. ६७।

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प्रतिपादयतां प्रामाणिकानां ग्रन्थैः सहासाधारण्यं प्रतिपादयत् इति प्राचीनसकल ग्रन्थैः सह विरोधः अपय्यदीक्षितस्य मतविरोधः प्रमाणी भवति।

यदि साधारणव्यञ्जकपदैः व्यङ्ग्यः बोध्यः चेत् असाधारण व्यञ्जकपदैः व्यङ्ग्यस्य अवबोधने को दोषः? पण्डितराजः शङ्कायाः निवारणं करोति यत् असाधारण व्यञ्जकानां सिद्धेः प्रयोजनं वापीस्नान-निवृत्तिमात्रमस्ति अयं नियमःसमीचीनो नास्ति। व्यङ्ग्यस्य कृते व्यञ्जकानां साधारणमेव नियामकः न वर्तते अपितु प्रतिपाद्यवैशिष्टेन वक्तृवैशिष्टेन च साधारण व्यञ्जकानां सिद्धेः प्रयोजनं वापीस्नान निवृत्तिमात्रम् अर्थात् अयं नियमः समीचीनो नास्ति। व्यङ्ग्यस्य कृते व्यञ्जकानामसाधारणमेव नियामकः न वर्तते अपितु प्रतिपाद्यवैशिष्टेन वक्तृवैशिष्टेन च साधारणव्यञ्जकपदैः व्यङ्ग्यस्याभिव्यक्तिर्भवति। असाधारणव्यञ्जकाः तु व्यङ्ग्येन सह व्याप्तिरूप सम्बन्धत्वात् अनुमानस्य पोषकाः भवन्ति न तु व्यङ्ग्यस्य येन व्यञ्जनावृत्तेः उच्छेदः भवति।

दीक्षितमतानुसारेण तु व्यङ्ग्यं तदन्तिकं गतासीत् रमणत्वं च इत्यस्य प्रथमोऽशः तदन्तिकं गतासीत् इति लक्षणावृत्या बोध्यः न तु व्यञ्जनया। असाधारण व्यञ्जकशब्दैः 'वापी स्नातुमितो गतासीत्' इति वाक्यस्यलक्षणया वापीं स्नातुमितो न गतासीत् इति लक्ष्यार्थः 'न पुनस्तस्याधमस्यान्तिकम्' इति वाच्यस्य विपरीत लक्षणया 'तदन्तिके गतासीत्' इति अर्थः अवबुध्यते। रमणाशः तु अधमपदेन अर्थापत्ति प्रमाणेन अवबुध्यते येन व्यङ्ग्यस्य पूर्णाभावः भवति। यदि रमणं व्यञ्जनया सम्भवति चेत् निःशेष च्युतचन्दनं निर्मृष्टरागोधरवापीस्नान इति वाच्यार्थावगमने एव अन्तर्भुक्तं भवति येन गुणीभूत व्यङ्ग्यस्य सिद्धिः भवति न तु ध्वनि काव्यस्य।अतएव पण्डितराजः उपसंहरति यत् साधारण-विशेषणयुक्त व्यञ्जकशब्दाः एव व्यङ्ग्यस्य प्रतिपादनं कुर्वन्ति न तु असाधारण व्यञ्जकाः इति।

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ऋग्वेदे मूलप्रकृतेर्नानाऽभिधानानि

डॉ. अनुराग शुक्लः

प्रकृतिरेव सृष्टेर्मूलोपादानमस्तीतिविदुषां मतम्। सा च प्रकृतिरनादिविभ्वीजगत्कार्यं प्रति मूल-कारणस्वरूपाऽस्ति। अखिलज्ञानविज्ञानमूलभूतेषु वेदेष्वपि मूलकारणस्यानुसन्धानं विद्यते। ऋग्वेदे प्रकृतिकृते माया, स्वधा, अदिति, अविः, तमः, आभुः, सलिलम्, अम्भः, रेणुः प्रभृतिपदानां प्रयोगो दूरी दृश्यते। परमात्मप्रयत्नाधीनप्रवर्तमानाया अस्याः परमाणुमयीप्रकृतेः नानाऽभिधानानि सम्प्रति समुपस्थाप्यन्ते।

माया - ऋग्वेदे माया शब्दो प्रायः पंचसप्ततिबारं प्रयुक्तोऽस्ति। तत्रापि प्रथमान्तेन, द्वितीयान्तेन वा बहुवचननेन रूपेण 'मायाः' इति पदं चतुर्विंशति 24 बारं, 'मायया' इति तृतायान्तेनैकवचनेन रूपेण विंशति 20 बारं, 'मायाभिः' इति तृतीयान्तेन बहुवचनेन रूपेण त्रयोदश बारं, 'माया' इति प्रथमान्तैक-वचनेन बारत्रयं, 'मायाम्' इति च द्वितीयान्तैकवचनेनापि बारत्रयं प्राप्यते। निघण्टौ महर्षिणा यास्केन माया पदं प्रज्ञाया एकादशनामान्तर्गतं पठितमस्ति - "केतुः। केतः। चेतः। चितम्। क्रतुः। असुः। धीः। शची। माया। वयुनम्। अभिख्येति प्रज्ञायाः"।[1] यद्यपि ऋग्वेदे माया शब्दस्य बहुधा अनुप्रयोगो दृश्यते तथापि क्वचिदपि शांकरवेदान्ताभिमत अज्ञानरूपेऽर्थेऽस्योपोगो नावलोक्यते प्रत्युत् क्वचित्तु प्रज्ञानस्य वाचकरूपेणोपस्थितिः प्राप्यते तथा च तस्य रक्षणायै प्रार्थना च विहिता दृश्यते। पूषन्देवताके मन्त्रैके प्रार्थ्यते यत् - 'हे पूषन्! त्वं विश्वाः मायाः रक्षसि' -

शुक्रं ते अन्यद्यजतं ते अन्यद्विषुरूपे अहनी द्यौरिवासि।
विश्वा हि माया अवसि स्वधावो भद्रा ते पूषन्निह रातिरस्तु॥[2]

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[1] निघण्टु 3/9.

[2] ऋग्वेद 6/58/1.

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अस्य मन्त्रस्य टिप्पण्यां यास्केन मायायाः प्रज्ञान इत्यर्थः कृतोऽस्ति।[1] अग्निदेवताकेऽप्येकस्मिन् मन्त्रे अग्निं यज्ञियानां देवानां मायेति कथितमस्ति-

मूर्धा भुवो भवति नक्तमग्निस्ततः सूर्यो जायते प्रातरुद्यन्।

माया तु यज्ञियानामेतामपो यत्तूर्णिश्चरति प्रजानन्॥[2]

अत्रापि यास्केन 'प्रज्ञां त्वेतः मन्यन्ते....'[3] इत्युक्त्वा मायां प्रज्ञापर्यायमुद्घोषितमस्ति। ऋग्वेदस्य अतिप्रसिद्धे एकस्मिन्मन्त्रेऽपि मायायाः संकीर्तनं कृतमस्ति, किन्त्वत्र तु माया वाक्प्रतिरूपा कथिताऽस्ति- 'मायया वाक्प्रतिरूपया'[4] -

उत त्वं सख्ये स्थिरपीतमाहुर्नैनं हिन्वन्त्यपि वाजिनेषु।

अधेन्वा चरति माययैष वाचं शुश्रुवां अफलामपुष्पाम्॥[5]

ऋग्वेदे यद्यपि माया प्रायशो प्रज्ञानार्थेष्वेवापतति तथापि यत्र कुत्रचित् प्रकृतेरपि वाचिका वर्तते। एकस्यां ऋचायां निगदितमस्ति यत् - 'इन्द्रो मायाभिः पुरुरूप ईयते'।[6] अत्र स्पष्टतया माया प्रकृतिस्वरूपा वर्तते। ऋचैका यज्ञियानां देवानां मायामुद्घाटयति।[7] अत्र यज्ञियानां देवानां मायायाः तादात्म्यं पुरुष-सूक्तोद्घाटित सृष्टियज्ञात् भवितुं शक्यते, यत्र पुरुषेण हविषा देवा यज्ञमतवत।[8]

ऋग्वेदस्य प्रज्ञार्थायाः मायायाः प्रयोगः प्रमाणयति यत् ऋग्वेदीया माया शांकरवेदान्ते वर्णितया मायया भिन्नरूपाऽस्ति। सायणाचार्येणापि मायायाः अर्थः प्रायशो प्रज्ञा, ज्ञानविशेष, कर्मविशेषाद्येव

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[1] 'सर्वाणि प्रज्ञानानि अवसि'- निरुक्त 12/17.

[2] ऋग्वेद 10/88/6.

[3] निरुक्त 7/27.

[4] निरुक्त 1/20.

[5] ऋग्वेद 10/71/5.

[6] ऋग्वेद 6/47/18.

[7] मायां तु यज्ञियानामितामपो यत्तूर्णिश्चरति प्रजानन्। - ऋग्वेद 10/88/6.

[8] ऋग्वेद 10/90/6.

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कृतोऽस्ति। ऋग्वेदे यत्र - तत्र मायायाः छलछद्मार्थोऽप्यवभासते। इन्द्रदेवताके मन्त्रैके मायिनां मायायाः इन्द्रद्वारा निषूदनं विहितमस्ति -

'यदिन्द्राहन्प्रथमजामहीनामान्मायिनाममिनाः प्रोतमायाः'।[1]

अत्र सायणभाष्ये - 'मायिनां मायोपेतानामसुराणाम्' इति प्राप्यते। किन्त्वत्रापि माया न तादृग्रूपा विद्यते यादृग् माया इति विवेचनात् व्युत्पद्यते वेदान्तग्रन्थेषु। मायाया इदं रूपं उपनिषत्स्वपि न प्राप्यते किम्पुनर्वेदेषु।[2] मायायाः शांकरप्रोक्तस्वरूपस्य प्रथमो निर्देशः श्वेताश्वतरोपनिषदि प्राप्यते -

मायां तु प्रकृतिं विद्यान्मायिनं तु महेश्वरम्। तस्यावयवभूतैस्तु व्याप्तं सर्वमिदं जगत्॥[3]

स्वधा - ऋग्वेदे स्वधा पदेन स्पष्टरूपेण प्रकृतेर्वाचनं कृतमस्ति। स्वोपपदात् 'धा धारणपोषणयोः 'इति धातोः 'क' प्रत्ययसंयोजनेन निष्पद्यते स्वधा शब्दः। सर्वान्तर्यामिनं भगवन्तं नारायणं धारयतीत्ययं स्वधा।[4] स्वधेयं परमात्मनो अयनं यतो हि स्वधा प्रकृतिरस्ति, परमात्मा च प्रकृतौ व्याप्तः। ऋग्वेदस्य नासदीये सूक्ते सृष्टेः प्राग्दशा वर्णितास्ति यत्र किंचिदपि नाऽसीत्। केवलश्चैको सर्वाध्यक्षः परमेश्वरः स्वधया सह निर्विकारभावेनोपस्थितः आसीत्।[5] अत्र स्वधेति प्रकृतिर्निश्चीयते यतो हि सा परमेश्वरसह-चारिणी, स्वतन्त्र - अस्तित्ववती चास्ति। स्वधयेति तृतीयान्त निर्देशेनास्याः अप्रधानत्वं सूचितमस्ति। 'स्वस्मिन्धीयते ध्रियत आश्रित्य वर्तत इति स्वधा माया' इति गदति सायणाचार्यः। अर्थात् या ब्रह्मणा स्वान्ते धार्यते, तमेवाश्रित्य वर्तते इति स्वधा माया। लोकमान्यबालगङ्गाधरतिलक-महाभागेनापि स्वधाया अभिप्रायः शक्तिः स्वीकृतास्ति।[6]

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[1] ऋग्वेद 1/32/4.

[2] द्र०- अद्वैतवाद, पं० गंगा प्रसाद उपाध्याय, पृ० 74-75.

[3] श्वेता० 4/10.

[4] 'स्वात्मानं सर्वान्तर्यामिनं भगवन्तं नारायणं धारयति'। निरुक्त 7/3, दुर्गाचार्यवृत्तिः॥

[5] नासदासीन्नो सदासीत्तदानीं नासीद्रजो नो व्योमा परो यत्। किमावरीवः कुह कस्य शर्मन्नम्भः किमासीद्गहनं गभीरम्॥ न मृत्युरासीदमृतं न तर्हि न रा×या अह्न आसीत्प्रकेतः। आनीदवातं स्वधया तदेकं तस्माद्धन्यन्न परः किंचनास्ति॥ - ऋग्वेद 10/129/1, 2.

[6] द्र० - गीतारहस्य, अध्यात्म प्रकरण।

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नासदीयसूक्तस्यैवैकस्मिन् मन्त्रे स्वधायाः प्रकृतिवाच्यता स्पष्टाऽस्ति यस्मिन् प्रलयदशायां सृष्टिसमारम्भस्य प्ररोचनां विदधदृषिः निगदति यत् सृष्टिदशायामेषां रश्मिः सहसा सर्वतोदिग्विसरति। तदा जीवात्म चेतनया सह आकाशादि महाभूता अपि जायन्ते। अनयोः स्वधाऽपकृष्टा चेतना चोत्कृष्टा भवति।[1] अत्र स्वधा पदादुपभोग्य पदार्थानां संकलनं कृतमस्ति। अस्य विसृष्टेः सर्वाण्युपभोग्य वस्तूनि प्रकृतेरेव विकाराणि सन्ति। स्पष्टतया ऋग्वेदे स्वधा प्रकतिवाचिका एव। स्वधा पदात्प्रकृति निर्देशने ऋग्वेदस्यैका ऋचा बहुमहत्वपूर्णा दृश्यते। तदनुसारम् अयं जीवः स्वधया आवेष्टितः सन् विनश्वरैः संयोगमवाप्य उच्चावचेषु लोकेषु परिभ्रमति। तावुभौ स्वधाजीवौ शाश्वतौ अनन्तकालात्सम्पृक्तौ च। अनयोरुवधा तु दृश्यते जीवस्तु न।-

अपाङ्प्राङेति स्वधया गृभीतोऽमर्त्यो मर्त्येना सयोनिः।

ता शश्वन्ता विषूचीना वियन्तान्यन्यं चिक्युर्न निचिक्युरन्यम्॥[2]

अत्रासन्दिग्धतया स्वधया प्रकृतिर्बोध्यते यतो हि प्रकृतिगृभीत एव जीवः नानायोनिषु संसरति। आदिसृष्टेरेव जीवः सूक्ष्मशरीररूपेण प्रकृतेर्सायुज्यमवाप्नोति, मुक्तिपर्यन्तं च बन्धनमनुभवति। अनयोस्तु प्रकृतिर्दृश्यमान जगद्रूप कार्यैः दर्शनपथं याति, जीवस्तु सौक्ष्म्यान्न दृश्यते। विष्णुदेवताके मन्त्रैके विष्णोः पदत्रयं मधुना पूर्ण स्वधया च हर्षितमुद्घोषितमस्ति।[3] अत्र स्वधा प्रकृतिरूपा एव यतो हि विष्णोः पदत्रयं लोकत्रयरूपं तच्च प्रकृतिपूरितमेव।

अदिति - अदितिः प्रकृतेः पर्यायरूपेण ऋग्वेदे बहुप्रचलिताऽस्ति। यास्कमतौ अदितिः देवमाताऽस्ति।[4] ऋचैका वर्णयति यत् अदितिः दक्षं जनयति, दक्षहेतौ च दुहिता भवति। अदितेरेव

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[1] तिरश्चीनो विततो रश्मिरेषामधः स्विदासीदुपरि स्विदासीत्।

रेतोधा आसन् महिमान आसन्त्स्वधा अवस्तात्प्रयतिः परस्तात्॥ ऋग्वेद 10/129/5.

[2] ऋग्वेद 1/164/38.

[3] यस्य त्री पूर्णा मधुना पदान्यक्षीयमाणा स्वधया मदन्ति। ऋग्वेद 1/154/4.

[4] अदितिरदीना देवमाता। निरुक्त - 4/22.

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कल्याणकारिणः देवाः जाताः।[1] निरुक्तस्य व्याख्यातारद्वयावपि अदितिमध्यात्मपक्षे प्रकृतिं मन्यन्ते।[2] स्पष्टतया अदितिः मूलोपादानभूता प्रकृतिरेव। एकस्मिन्मन्त्रे अदितिमेव द्यौः, अन्तरिक्षं, माता, पिता, पुत्रः, विश्वेदेवाः, प्रजाः, जातं, जनित्वं सर्वमुद्घोषितमस्ति -

अदितिः द्यौरदितिरन्तरिक्षमदितिर्माता स पिता स पुत्रः।

विश्वेदेवा अदितिः पंचजना अदितिर्जातमदितिर्जनित्वम्॥[3]

स्पष्टतया दृश्यादृश्यजगदात्मिकेयमदितिः प्रकृतिरूपैव। इयमदितिः सृष्टिकालादेव जीवस्य परिचर्यां करोति। अत्र जीवस्य कृते दक्ष इति पदं प्रयुक्तमस्ति। दक्षस्य जन्म इति शरीरधारणम्। अस्मिन् अदितिः प्रकृतिर्वा कारणभूता। शरीरं तु प्रकृतिरूपम्। सप्तप्रकृति-विकृतयः सृष्टेः सार्धमेव जीवमनुवर्तन्ते मुक्तिपर्यन्तं चानुगच्छन्ति। सप्तप्रकृतिविकृतयः प्रकृतिरूपा एव। अत एव अदितिः दक्षस्य जन्मनिव्रते साक्षिभूता कथिता।[4] अदितिः देवमाता चास्ति। देवास्तु जगतो देदीप्यमान तत्वरूपाः। ते च असतः सञ्जाताः। विश्वकर्मा सङ्कर्मार इव निमित्तो भूत्वा जगदिदमसृजत्। अस्योपादानं नामरूपविरूपाख्यमसत्। अस्याः प्रकृतेः जीवः प्रकाशितो भूत्वा जायते। जातश्चेद् प्रकृतिं प्रकाशयति यद्वा उपभोगं करोति। अद्यते इति अदितिः इति निष्पत्या उपभोग्यरूपत्वादि-यमदितिः कथ्यते। अत एव इयं दक्षस्य दुहिता, जीवहेतौ दुहिता भवति। अदितेरष्टपुत्राः सन्ति। सप्तभिः पुत्रैरियं देवानभ्येति। अष्टमं मार्तण्डं पुत्रमियं जननमरणाय समर्पयति। अदितेर्सप्तपुत्राः प्रकृतेर्सप्त प्रकृतिविकृतिस्वरूपा एव। मार्तण्डस्तु ब्रह्माण्डरूपः योऽयं प्रजायैमृत्यवे भवति। स्पष्टतः इययमाधिभौतिकी सृष्टिः अदितिकृता एव।

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[1] अदितिह्यजनिष्ट दक्ष या दुहिता तव। तं देवा अन्वजायन्त भद्रा अमृतवन्धवः॥ ऋग्वेद 10/72/5.

[2] अदितिः..... आध्यात्मपक्षे प्रकृतिः। निघण्टु 4/1, देवराजयज्वाकृत भाष्यम्।

अदितिः..... आध्यात्मपक्षे प्रकृतिः ।निरुक्त 4/22, स्कन्दस्वामिनः भाष्यम् ।

[3] ऋग्वेद 1/89/10.

[4] दक्षस्य वादिते जन्मनिव्रते राजाना मित्रावरुणाविवाससि।

अतूर्तपन्थाः पुरुरथो अर्यमा सप्तहोता विषुरूपेषु जन्मसु॥ ऋग्वेद 10/65/5.

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त्रिधातु - ऋग्वेदे त्रिधातु पदेनापि जगतः मूलोपादानस्याभिधानं बहुबारं कृतमस्ति।[1] त्रिपूर्वक 'धा' धातोः औणादिक 'तुन्' प्रत्यये कृते निष्पन्नास्य पदस्य त्रयाणामाधारभूतानां पदार्थानां समाहार इत्यर्थः। आधारभूतास्त्रयः पदार्थाः सत्वरज-स्तमांसि सन्ति। महर्षिणा यास्केनापि त्रिधातोः अयमेवार्थः स्वीकृतः।[2] अतो गुणत्रयस्य धारणात् त्रिधातुः प्रकृतिरेव। विष्णुदेवताके मन्त्रैके विष्णोः मधुपूर्णानि पदानि स्वधया हर्षितानि कथितानि सन्ति, तथा च विश्वा भुवनानि त्रिधातून्युक्तानि सन्ति -

यस्य त्री पूर्णा मधुना पदान्यक्षीयमाणा स्वधया मदन्ति।
य उ त्रिधातु पृथिवीमुत द्यामेको दाधार भुवनानि विश्वा॥[3]

वेवेष्टि व्याप्नोति सर्वं जगदिति विष्णुः परमात्मा। तस्य पदत्रयमसन्दिग्धरूपेण जन्मस्थिति-लयमेव। पदत्रयस्य मधुपूर्णत्वं विविधभोगयुक्तत्वमिति जीवानाम्। प्रलये भोगाणाम् अभावेऽपि प्रकृते-र्भोगक्षमता पुनः प्रतिपत इति भोगयुक्तता। अतएव पदत्रयमपि मधुपूर्णमेव। तेन परमेश्वरेण बिना कस्यापि साहाय्येन त्रिधातुयुक्तानि विश्वा भुवनानि कृतम्। अत्र विश्वं त्रिधातु कथितमस्ति। सायणाचार्येण त्रिधातोः पृथिव्यप्तेजोरूपार्थः कृतः। किन्त्वयमर्थः संगतः न प्रतीयते प्रत्युत् तस्या एव जिज्ञासायाः समाधानमत्र विद्यते यस्मिन् जगतः मूलोपादानस्य पृच्छा विहिताऽस्ति।[4] वस्तुतः अस्मिन् प्रसंगे त्रिधातुः सृष्टेः मूलोपादानस्य कृते प्रयुक्तोऽस्ति। ऋग्वेदे अन्यत्रापि प्रकृतिहेतौ त्रिधातुप्रयोगो विद्यते।[5] ऋचैका वदति यत् अदितिपुत्रेण परमात्मनेनैव स्व सामर्थ्येन त्रिधातुं विस्तारितम्। अस्य त्रिधातोः ज्ञाता परमेश्वर एवास्ति -

अयमकृणोदुषसः सुपत्नीरयं सूर्ये अदधाज्ज्योतिरन्तः।

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[1] ऋग्वेद 1/154/4, ऋग्वेद 3/36/7, ऋग्वेद 4/42/4, ऋग्वेद 6/44/23, ऋग्वेद 3/26/6, ऋग्वेद 10/85/8, ऋग्वेद 7/5/4, ऋग्वेद 8/39/9, ऋग्वेद 8/40/12, ऋग्वेद 8/47/10, ऋग्वेद 8/51/4, ऋग्वेद 8/72/9.

[2] निरुक्त 14/4.

[3] ऋग्वेद 1/154/4.

[4] किं स्विद्वनं क उ स वृक्ष आस यतो द्यावापृथिवी निष्टतक्षुः।ऋग्वेद 10/81/4.

[5] अहमपो अपिन्वमुक्षमाणा धारयं दिवं सदन ऋतस्य। ऋतेन पुत्रो अदितेर्ऋतावोत त्रिधातु प्रथयद्विभूम॥ ऋग्वेद 4/42/4.

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अयं त्रिधातु दिवि रोचनेषु त्रितेषु विन्ददमृतं निगूळम्॥[1]

अत्र त्रिधातु त्रितेषु निगूढः अर्थात् व्यक्त लोकत्रिततये व्याप्तः। स्पष्टमेवेदं यत् त्रिधातुः गुणत्रयवाचकः मूलप्रकृतिरूपः।

सलिलम् - ऋग्वेदे सलिल पदेनापि प्रकृतेर्निर्देशो विद्यते। दिवादिगणीय सल गतौ धातोः औणादिक इलच् प्रत्यये कृते निष्पन्नोऽयं शब्दः कारणेन सह संगतमर्थं यद्वा अविभागापन्नमर्थं ज्ञापयति।[2] दुर्गाचार्यः स्कन्दस्वामी च अस्यार्थः 'सद्रूपकारणे लीनमिति' मन्यते।[3] ऋग्वेदे सलिलमिति प्रकृति-पर्यायः। नासदीये सूक्ते वर्णितमस्ति यत् सृष्टेः प्राक् इदं सर्वमप्रकाशितं सलिलरूपमेवासीत्। सृष्टेर्मूल-कारणमपि तिमिराच्छन्नमेवासीत्। परमात्ममहिम्ना सृष्टिदशायां तदेव दृश्यमानमभूत्।-

तम आसीत्तमसा गूळमग्रेऽप्रकेतं सलिलं सर्वमा इदम्।

तुच्छयेनाभ्वपिहितं यदासीत्तपसस्तन्महिना जायतेकम्॥[4]

अत्र ऋचा तारस्वरेणोद्घोषयति यत् इदं सर्वं सृष्टिपूर्वदशायाम् 'अप्रकेतं सलिलम्' आसीत्। प्रकेतस्य विभागापन्नार्थः। अप्रकेत इति विभेदकचिह्नरहितः। असन्दिग्धतया सलिलमिति मूलप्रकृतिः अव्यक्तरूपा। सलिलं परमाणुरूपं जगतो मूलकारणम्। सर्गोत्पत्तिकाले सलिलमेव विकीर्य नानारूपत्वमेति। अस्मिन् ऋचैका प्रमाणं यस्मिन् वर्णितमस्ति यत् सर्गोन्मुखयां दशायां सलिलस्यैव रेणवः सर्वत्र व्याप्यन्ते।-

यद्देवा अदः सलिले सुसंरब्धा अतिष्ठत। अत्रा वो नृत्यतामिव तीव्रो रेणुरपातयत॥[5]

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[1] ऋग्वेद 6/44/23.

[2] सलिलं कारणेन संगतम् - ऋग्वेद 10/129/3, सायणभाष्यम्॥

[3] सलिलं सद्भावे लीनम् - निरुक्त 7/3, दुर्गाचार्यवृत्तिः॥

सलिलं सति सत्तालक्षणे कारणात्मनि शक्तात्मना लीनम्। ऋग्वेद 10/129/3, स्कन्दस्वामिभाष्यम्॥

[4] ऋग्वेद 10/129/3.

[5] ऋग्वेद 10/72/6.

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स्पष्टमेवैतद्यत् सलिलमिति मूलकारणं यस्मात्सृष्टिदशायामखिलं जगज्जायते। सांख्यसप्ततेः युक्तिदीपिका व्याख्यायामपि विहितं यत् - कथं पुनरेतत् सलिलम्? सत्युपादाने विकारो लीयत इति, तथा च कृत्वा शास्त्रमाह - सलिलं सलिलमिति वैकारिकोपनिपातमेवाधिकुरुते, सति तस्मिन् लीयते जगत् इति'।

तमः - तमः पदेनापि ऋग्वेदे सृष्टेः मूलोपादानस्य निरूपणमस्ति। सलिलस्येव तमः पदार्थेनापि अविभागापन्ना प्रकृतिः द्योत्यते। तमः पदेन अन्धकारो बोध्यते। प्रकृतिरप्यन्धकारबहुला। तस्यास्तु प्रकाशको परमेश्वर एव। यदेदं जगत् स्वकीये मूलकारणे अविभागापन्नं भवति सा स्थितिः तमः पदवाच्या भवति। सृष्टिपूर्वदशायां सर्वमिदं तमसाच्छादितं जायते।

तम आसीत्तमसा गूळमग्रेऽप्रकेतं सलिलं सर्वमा इदम्।[1]

मूलकारणं चेदं तमसावृतं भवति यतस्तस्मिन्काले सूर्यचन्द्रादि प्रकाशसाधनानि न भवन्ति। एते तु सृष्टिदशायां विधात्रा पूर्वकल्पवत् परिकल्प्यन्ते।[2] सायणाचार्येणापि 'तमो भावव्याख्याज्ञानम्' इति भाषितम्। यद्यपि तम इति गुणत्रयेषु परिगणितमस्ति भारतीयेषु दर्शनेषु तथापि सांख्यादि प्राचीनेषु दर्शनेषु प्रकृतिपर्यायरूपेणापि प्राप्यते। माठरवृत्तौ प्राप्यते - 'तम एव खल्विदमग्र आसीत्, तस्मिंस्तमसि क्षेत्रज्ञोऽभिवर्तते प्रथमम्। तम इत्युच्यते प्रकृतिः। पुरुषः क्षेत्रज्ञः। 'यजुर्वेदेऽपि तमस्तत्वस्य प्रकृतिपर्यायता विद्यते।[3]

तुच्छ्य - ऋग्वेदे तुच्छ्य पदेनापि प्रकृतेर्बोधः प्राप्यते। नासदीये सूक्ते गदितमस्ति यत् प्रलयदशायां सर्वं कार्यजातं तुच्छ्येन अपिहितमासीत्, स एव परमात्मप्रेरणया सृजनकाले व्यक्तीभवति।

तुच्छ्येनाभ्वपिहितं यदासीत्तपसस्तन्महिना जायतैकम्।[4]

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[1] ऋग्वेद 10/129/3.

[2] सूर्याचन्द्रमसौ धाता यथापूर्वमकल्पयत। दिवं च पृथिवीं चान्तरिक्षमथो स्वः॥ ऋग्वेद 10/190/3.

[3] वेदाहमेतं पुरुषं महान्तमादित्यवर्णं तमसः परस्तात्। यजुर्वेद 31/18.

[4] ऋग्वेद 10/129/3.

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सततगमनार्थकोऽयं तुच्छ्य शब्दः। दुर्गाचार्यः वक्ति यत् 'तुच्छ्येन तुच्छेन सूक्ष्मीभूतेन कर्मणा'।[1] सायणेन अस्यार्थः 'सदसद्विलक्षणेन भावरूपाज्ञानेन' प्रतिपदितः। लोकमान्य तिलक महाभागेन अस्यार्थः मिथ्या मायेति कृतः।[2] निस्सन्देहेनासौ शब्दः प्रकृतिवाचकः, तस्याः सततगति-रूपगुणावबोधकश्चास्ति। मूलप्रकृतेः रेणवः तीव्रतराः नियमितगतियुक्ताश्च सन्ति।[3] तथ्यमिदमाधुनिक-विज्ञानानुमतं चास्ति।

आभु - आभुपदेन ऋग्वेदे कार्यरूपस्य व्यक्तजगतः निर्देशोऽस्ति।[4] 'आ समन्ताद्भवतीत्याभु' इति विवेचयन् सायणाचार्योऽपि एनं प्रकृतिरूपमेव मन्यते। स्कन्दस्वामी एनमेवं विवृणोति - 'आभुरित्येद-पठितमपि पदान्तरसम्बन्धसामर्थ्यान्महन्नाम। महत्स्थूलं सर्वमेव विकारजातम्'।[5] निघण्टौ 'अभ्वः' पदं महन्नामसु पठितमस्ति, कदाचिदयं आभुपदस्यैव समानार्थीयः स्यात्।[6] अत आभु पदोऽपि कार्यरूप-प्रकृतिवाचक एव सिध्यति।

सम्पतत्र - अयमपि शब्दः सृष्टेर्मूलकारणस्य प्रकटीकरणाय प्रयुक्तोऽस्ति। एकस्यां प्रसिद्धायामृचि वर्णितमस्ति यत् विश्वात्मना परमेश्वरेण संपतत्रैः द्यावाभूमिं जनयति।

विश्वतश्चक्षुरुत विश्वतोमुखं विश्वतोबाहुरुत विश्वतस्पात्।
संबाहुभ्यां धमति संपतत्रैः द्यावाभूमी जनयन्देव एकः॥[7]

वस्तुतः परमेश्वरस्य तप एवास्य जगतो निमित्तकारणं भवति, तदुपादानं च संपतत्रमेव। संपतत्रमपि गमनशीलं प्रकृतितत्वमिति ज्ञायते। वियदादि विकारजातमस्मादेवोत्पद्यते।

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[1] निरुक्त 7/3, दुर्गाचार्यः।

[2] गीता रहस्य, अध्यात्म प्रकरण।

[3] ऋग्वेद 10/72/6.

[4] ऋग्वेद 10/129/3.

[5] निरुक्त 7/3, स्कन्दस्वामी।

[6] निघण्टु 3/3.

[7] ऋग्वेद 10/81/3.

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रेणु - ऋग्वेदे रेणु पदेन प्रकृतेर्सूक्ष्मतमा अवयवाः निर्दिष्टाः सन्ति।[1] रेणुरेव विज्ञाने परमाणुपदवाच्याः सूक्ष्मतमा अविभाज्याः गतिशीलाश्च मूलकणाः यैर्निखिलं जगन्निर्मीयते। सर्गारम्भे रेणव एव गतिशीलाः सन्तो जगद्व्याप्नुवन्ति। स्पष्टतया रेणुरपि प्रकृतिपर्यायः।

वृक्षः - ऋग्वेदे सृष्टेरुपादानस्य कल्पना वृक्षरूपेणापि विहिताऽस्ति। एकस्मिन् सुप्रसिद्धे मन्त्रे द्यावापृथिव्योरुपादानकारणस्य जिज्ञासायां प्रकृतिहेतौ वृक्ष इति प्रयोगो दृश्यते।

किं स्विद्वनं क उ स वृक्ष आस यतो द्यावापृथिवी निष्टतक्षुः।[2]

स्पष्टरूपेणात्र जगद्धेतौ कस्याप्यचेतन उपादानस्य भावना निहितास्ति। अन्यस्मिन् मन्त्रेऽपि प्रकृतेर्वृक्षरूपेण कल्पनमस्ति यत्र प्रकृतिवृक्षे द्वयोः सुपर्णयोः स्थितिः विहितास्ति ययोरेकः फलभोक्ता अपरश्च द्रष्टामात्र रूपितोऽस्ति।-

द्वा सुपर्णा सयुजा सखाया समानं वृक्षं परिषस्वजाते।
तयोरन्यः पिप्पलं स्वाद्वत्ति अनश्नन्नन्यो अभिचाकशीति॥[3]

सायणाचार्येणात्र वृक्षस्य देह इत्यर्थः कृतः- 'वृश्च्यते इति वृक्षो देहः'। देहस्यापि प्रकृतिरूपत्वात् वृक्षः प्रकृतिवाचक एव। उपनिषत्सु बहुधा वृक्ष पदेन प्रकृतिः रूपितास्ति।[4]

अनस्था - प्रकृतेः कृते ऋग्वेदे अनस्था अपि प्रयुज्यते। अस्यवामीयस्य सूक्तस्यैकस्मिन् मन्त्रे कार्यभावापन्नजगतः धारयित्री अनस्था उद्घोषितास्ति।-

कोददर्श प्रथमं जायमानमस्थन्वन्तं यदनस्था बिभर्ति।
भूम्या असुरसृगात्मा क्व स्वित्को विद्वांसमुपगात्प्रष्टुमेतत्॥[5]

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[1] यद्देवा अदः सलिले सुसंरब्धा अतिष्ठत। अत्रा वो नृत्यतामिव तीव्रो रेणुरपातयत॥ ऋग्वेद 10/72/6.

[2] ऋग्वेद 10/81/4.

[3] ऋग्वेद 1/164/20.

[4] मुण्डको० 3/1/2, कठोप० 2/3/1.

[5] ऋग्वेद 1/166/4 .

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सायणाचार्यः स्वकीये भाष्ये सुस्पष्टयति यत् 'अनस्था अस्थिरहिता अशरीरा सांख्यप्रसिद्धा प्रकृतिः वेदान्तप्रसिद्धा ईश्वरायत्ता माया'। साररूपेण ज्ञायते यदृग्वेदे प्रकृतेर्बहूनि नामानि विद्यन्ते यासामुपजीव्यतां विधाय कालान्तरे नानामतमतान्तरजुषां विदुषां मतिः सृष्टेर्जटिलरहस्योद्घाटने प्रथिताऽभूत्। नासदीयस्य सूक्तस्यान्तिमो मन्त्रः विसृष्टेः साकं लेखस्यापि उपसंहारः भवितुमर्हति -

इयं विसृष्टिर्यत आबभूव यदि वा दधे यदि वा न।

योऽस्याध्यक्षः परमे व्योमन्त्सो अङ्ग वेद यदि वा न वेद॥ [1]

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[1] ऋग्वेद 10/129/7.

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वेदेषु राजनीतिविचारः

डॉ. विजयश्रीवास्तवः

राजनीतिः नीतिशास्त्रमित्यभिधीयते प्राचीनेषु ग्रन्थेषु। नीतिरिति पथप्रदर्शनमात्रं प्रजानाम्। 'नीयते व्यवस्थाप्यते स्वेषु सदाचारेषु लोकाः यया सा नीतिः' इति व्युत्पत्या कुमार्गान्सन्मार्गप्रापयित्री नीतिरित्यभिधातुं शक्यते। नीतिरियं समाजस्य सुरक्षिणी चतुर्वर्गसिद्धिकारिणी च। यदाह शुक्राचार्यः -

सर्वोपकारकं लोकास्थितिकृद्नीतिशास्त्रम्। धर्मार्थकाममूलं हि स्मृतं मोक्षप्रदं यतः॥[1]

समाजस्य प्रत्यूषकालादेव राजनीतिरस्तित्ववती वर्तते इति मे मतिः भवति यतो हि समस्तेऽपि वैदिके वाङ्मये राजनीतिविषयिणी सामग्री प्रकीर्णा वर्तते। विशेषतया संहिताभागे नीतिशास्त्रोपदेशः स्थाने-स्थाने विहितः वर्तते। आरण्यकेषूपनिषत्सु च वर्ण्यविभेदात् आध्यात्मिकदार्शनिकविषयविशेषाच्च न दृश्यते नीतिशास्त्रोपदेशः किन्तु संहितायां ब्राह्मणेषु च नीतिशास्त्रवार्ता सम्यक्दरीदृश्यते। अस्माभिरत्र संहिताभागमधि-कृत्य वैदिकी राजनीतिः विवेचनीयाऽस्ति।

राजनीतिः राज्यमनुशास्ति। राज्यस्य प्रादुर्भावादेव राजनीतिरस्तित्ववती वर्तते। अथर्ववेदे राज्यस्य सर्वाङ्गविकासस्य वर्णनमस्ति। तत्र प्रथितमस्ति यत्यत्सर्वप्रथमं विराट् – राजरहिता-दशाऽऽसीत्। अतः उत्क्रम्य गार्हपत्यसंस्था सङ्गठिताऽभूत। ततः आहवनीया संस्था विकसिता। अस्याश्च दक्षिणाग्निः जातः। दक्षिणाग्नेः सभा संभूता। सभया च समितिः कल्पिताऽभूत्। समितेः राजा चितो बभूव।

"विराड्वा इदमग्र आसीत्, तस्या जातायाः सर्वमबिभेद, इयमेवेदं भविष्यतीति। सोदक्रामत्, सा गार्हपत्ये न्यक्रामत्। ...सोदक्रामत्, साऽऽहवनीये न्यक्रामत्। ...सोदक्रामत्, सादक्षिणाग्नौ न्यक्रामत्। सोदक्रामत्, सा सभायां न्यक्रामत्। ...सोदक्रामत्, सा समितौ न्यक्रामत्।"[2]

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[1] शुक्रनीति 1/5.

[2] अथर्ववेद 8/10/1, 2, 4, 6, 8, 10.

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डॉ. अल्तेकरमहाभागोऽपि कुटुम्बमेव राज्यस्य प्रथमं मूलभूतं च तत्वं स्वीकरोति, तस्मादेव च ग्राम-विश्-जन-नामधेयानां संस्थानां विकासं स्वीकरोति।[1] केचिद्विद्वांसः मन्यन्ते यत् राज्ञो वरणं राज्यस्य रक्षार्थमभूत्। ऐतरेये ब्राह्मणे आख्यातमस्ति यत्देवासुर-संग्रामे पराजिताः देवा अचिन्तयन् यत् राज्ञोऽभावे वयं पराजिताः, सद्भावे चाऽसुराः विजयिनः जाताः। अतस्तेऽपि देवाः सोमं राजारूपेण व्रणीतवन्तः सर्वाश्च दिशः विजितवन्तः।

''देवासुरा वा एषु लोकेषु समयतन्त ..... तांस्ततोऽसुरा अजयन् ..... देवा अब्रुवन् अराजतया वै नो जयन्ति, राजानं करवामहा इति, तथेति ते सोमं राजानम् अकुर्वन्, ते सोमेन राज्ञा सर्वा दिशोऽजयन्''[2]

ध्यातव्यमत्र यन्न केवलं युद्ध्यर्थं राजा भवति प्रत्युत् 'धृतव्रतो' राजा साम्राज्याय कल्पितो भवति। ऋचैका धृतव्रतं वरुणं साम्राज्याय आशस्ते - ''निषसाद धृतव्रतो वरुणः पस्त्यास्वा। साम्राज्याय सुक्रतुः॥''[3]

ऋग्वेदे राज्ञः धृतव्रतोपाधिः बहुश्रूयते।[4] धृतव्रतोपाधिः प्रजानां सर्वविधकल्याणाय प्रतिज्ञातमिति बोधितव्यम्। अथर्ववेदेऽपि एवमेव वर्णनमस्ति।[5] यजुर्वेदे तु राज्याभिषेक-समये राज्ञः कर्तव्यपालनप्रतिज्ञा प्राप्यते यस्मिन्कृषिविकास-जनकल्याण-राष्ट्रश्रीवृद्धि-प्रजापालनादिकं च परिगणितमस्ति।[6] अन्यत्रापितेजस्विता-शिक्षा-बल-श्रीसमृद्धि-यश-वर्धनादिकृते राज्ञो कामना विहिता वर्तते।[7] अपरत्र ज्ञान-ऐश्वर्य-रक्षादयः राजकर्म इत्युद्घोषिताः।[8] उपर्युक्तानां प्रतिज्ञानां भङ्गे राज्ञः सर्वे

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[1] प्राचीन भारतीय शासन पद्धति – डॉ. ए. एस. अल्तेकर, पृ. 24-25.

[2] ऐ० ब्रा० 1/14.

[3] ऋग्वेद 1/25/10, यजुर्वेद 10/27.

[4] निषेदतुः साम्राज्याय सुक्रतू। धृतव्रता क्षत्रियाः॥ - ऋग्वेद 8/25/8.

[5] 'राजन् वरुण ..... धृतव्रतो राजा' - अथर्ववेद 7/83/1.

[6] "कृष्यै त्वा क्षेमाय त्वा रय्यैत्वा पोषाय त्वा' - यजुर्वेद 9/22.

[7] 'तेजसे सरस्वत्यै वलाय श्रियै यशसेऽभिषिचामि' - वही, 20/3.

[8] 'सरस्वत्यै त्वेन्द्राय त्वा क्षुत्राम्णे' - वही, 20/33.

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पुण्याः क्षीयन्तेस्म इत्यपि ज्ञाप्यते ब्राह्मणेषु। "एतेनैन्द्रेण महाभिषेकेण क्षत्रियं शापयित्वा अभिषिञ्चेत् .... स ब्रूयात्सह श्रद्धया- 'यां च रात्रीमजायेऽहं, यां च प्रेतास्मि, तदुभयमन्तरेण इष्टापूर्तं मे लोकं सुकृतमायुः प्रजां वृञ्जीथाः यदि ते द्रुह्येयम्' इति"[1]

वेदेषु प्राप्यते यत् राजा दिव्योत्पत्तियुक्तः आसीत्। तत्कृते यजुर्वेदे 'दिवः सूनुः' पदप्रयोगो दृश्यते।[2] तत्रैव राजकृते ब्रह्मा-सविता-वरुण-इन्द्र-रूद्रादिशब्दप्रयोगोऽपि प्राप्यते।

"त्वं ब्रह्मासि सवितासि वरुणोऽसि इन्द्रोऽसि...."।[3]

तस्मिन्नेव प्रकरणे राज्ञो दशदेवानां गुणाधिष्ठानत्वं वर्णितमस्ति।[4] येन ज्ञायते यद्राज्ञि उक्तदेवानां गुणाः समाविष्टाः सन्तीति मन्यतेस्म। सोमस्य सोम्यता, अग्नेरोज-स्विता, सूर्यस्य वर्चस्विता, इन्द्रस्येश्वर्यं प्रतिस्थापितुमेव राज्ञो राज्याभिषेकः भवतिस्म।[5] अथर्ववेदेऽपि वर्णितमस्ति यत् राजा अग्नि-इन्द्र-सोम-मित्र-वरुण-यमसूर्यादि-देवानामंशं धारयति।[6] अयं राजा 'विष्णोः क्रमो' भवति।[7] परिणामतः राजा अग्नितेजाः, वायुतेजाः, सूर्यतेजाः, मनस्तेजाः, वाततेजाः, सामतेजाः, ब्रह्मतेजाः, सोमतेजाः, वरुणतेजाः, अन्नतेजाः, पुरुषतेजाश्च भवति।[8] सोऽयं राजा सर्वदेवांशभूतो भवति। एतादृशो राज्ञः संरक्षणे राज्यं चकासति।

वेदेषु राष्ट्रपदप्रयोगात् उन्नतराज्यस्य सङ्कल्पना सिद्ध्यति। 'राष्ट्रनाम्' इति प्रयोगात्तेषां बहुत्वमपि सूच्यते।[9] राज्यमपि पदं प्राप्यते वेदेषु।[1] यद्यपि वेदेषु राज्यस्य सप्ताङ्गस्वरूपवर्णनं विहितं नास्ति तथापि

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[1] ऐ० वा० 8/15.

[2] यजुर्वेद 6/6.

[3] यजुर्वेद 10/28.

[4] त्वं ब्रह्मासि सवितासि वरुणोऽसि इन्द्रोऽसि रुद्रोऽसि' - वही, 10/28.

[5] सोभस्य त्वा द्युम्नेमाभिषि'चामि, अग्नेर्भ्रणिसा, सूर्यस्य वर्चसा, इन्द्रस्थेन्द्रियेण'- वही, 10/17.

[6] 'अग्नेर्भागस्थ इन्द्रस्थ सोभस्य मित्रावरुणयोः यमस्य देवस्य सवितुर्भागस्थ'- अथर्ववेद 10/5/7-14.

[7] 'विष्णोः क्रमोऽसि' - वही, 10/5/25.

[8] वही, 10/5/25-35.

[9] 'राजा राष्ट्रानाम्' - ऋग्वेद 7/34/11. 'त्वं राष्ट्राणि रक्षसि' - अथर्ववेद 19/30/3.

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राज्यावयवानां कल्पनं तु प्राप्यत एव। यजुर्वेदे विहितमस्ति यत् राष्ट्रं मे पृष्ठमास्ति, प्रजाश्च मे अंसौ-ग्रीवा-श्रोणी-जानुनी, श्रीर्मे शिरः, यशो मुखं, त्विषिः केशाश्च श्मश्रूणि, राजा मे प्राणः, मित्रं मे सहायाः, बलं मे बाहू, कर्म मे हस्तौ, क्षत्रं मे आत्मा, विज्ञानं नाभिः, धर्म च पादौ मेऽस्ति।[2] अत्र राज्यस्यावयवाः विहिताः सन्ति। इदमेव तु परवर्ति सप्ताङ्गसिद्धान्तस्य मूलमिव्यवगन्तव्यम्। निष्कर्षतः राज्यस्य वैदिकी कल्पना चेतनावदिव कृतास्ति न तु जडवत्।

राज्यस्य सर्वविधोन्नतिरेव राज्ञः प्रधानं कर्तव्यमासीत्। तत्र कृषेरून्नतिः, सर्वजनकल्याणवृद्धिः, शान्ति-सुव्यवस्था, ऐश्वर्य-धन-धान्यवृद्धिः, प्रजापालनं, स्वास्थ्यं च राजप्रतिज्ञा दृश्यते। राज्ये न्यायस्थापनं राज्ञः सर्वोपरि कर्तव्यमासीत्। वरुणस्येव राज्ञोऽपि न्यायाधीशत्वं प्रसिद्धमासीत्। चारित्र्येणयुक्त एव राजा सत्यौजाः भवति।[3] तेजसे-ब्रह्मवर्चसाय-सरस्वत्यै-वीर्याय-अन्नाद्याय-बलाय-श्रियै-यशसेऽभिषिक्तो राजा राज्यं समुन्नयति।[4] दुर्भिक्षादिभिश्च प्रजाः रक्षति।[5] धर्मवृद्धिपुरस्सरं नृत्य-गीत-कला-शिल्पादि-वृद्धिश्चापि राज्यस्यैव कर्तव्यमस्ति। "धर्माय सभाचरम्, नृत्ताय सूतम्, गीताय शैलूषम्, रूपाय मणिकारम्, हेत्यै धनुष्कारम्, महसे वीणावादम्....।"[6]

राष्ट्रस्य पवित्रता प्रजानां समन्वये दृश्यते। वेदेषु ब्रह्म-क्षत्रादीनां वर्णानां सुसमन्वयः दृश्यते -

यत्र ब्रह्म च क्षत्रं च सम्यञ्चौ चरतः सह। तं लोकं पुण्यं प्रज्ञेयं यत्र देवाः सहाग्निना॥'[7]

समन्वये एव श्रियः स्थितिः स्यात्।[8] अथर्ववेदस्यैकस्मिन्मन्त्रे च ब्रह्मक्षत्रयोः समन्वये जिष्णुतायाः वासः विहितो वर्तते-

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[1] अथर्ववेद 4/8/11, 11/12/2, 12/3/31, 18/4/31.

[2] यजुर्वेद 20/5-9.

[3] वरुणोसि सत्यौजाः- यजुर्वेद 10/28.

[4] तेजसे-ब्रह्मवर्चसाय-सरस्वत्यै-वीर्याय-अन्नाद्याय-बलाय-श्रियै-यशसेऽभिषिन्चामि। - यजुर्वेद 20/3.

[5] यजुर्वेद 20/2.

[6] यजुर्वेद 30/6, 7, 19.

[7] यजुर्वेद 20/25.

[8] यजुर्वेद 32/16.

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संशितं म इदं ब्रह्म संशितं वीर्यं बलम्। संशितं क्षत्रमजरमस्तु जिष्णुर्येषामस्मि पुरोहितः॥"।

व्रात्य ब्रह्मणः ब्रह्म-क्षत्रे निर्गते, बृहस्पतिमिन्द्रं च प्रविष्टे।

"अतो वै ब्रह्म च क्षत्रं चोदतिष्ठताम्। अतो वै बृहस्पतिमेव ब्रह्म प्राविशद, इन्द्रं क्षत्रम्।

इयं वा उ पृथिवी बृहस्पतिः द्यौरेवेन्द्रः। अयं वा उ अग्निः ब्रह्म, असावादित्यः क्षत्रम्॥[2]

राष्ट्रे विशः अङ्गानीव विस्तृता भवन्ति - 'विशो मे अङ्गानि सर्वतः'।[3] ताश्च राष्ट्रस्योन्नत्यै राज्ञो तेजस्वितां कामयन्ति - "विशस्त्वा सर्वा वाञ्छन्तु मा त्वद्राष्ट्रमधिभ्रशत्"।[4]

राजा राष्ट्रस्य क्षत्रियः स्यात्।[5] क्षत्रियोऽत्र 'क्षत्रात् त्रायत' इति मन्तव्यः यदाह कालिदासः - 'क्षत्रात्किल त्रायत इत्युदग्रः क्षत्रस्य शब्दो भुवनेषु रूढः'।[6] यजुर्वेदे आदर्शराष्ट्रस्य निरूपणं कृतमस्ति। यत्र ब्रह्मवर्चसः ब्राह्मणाः, शूराः राजन्यः, दोग्ध्री गावः, बलिनः बलीवर्दाः, द्रुतङ्गमाः वाजिनः, रम्याः कान्ताः, सभ्याः युवानः, काले वर्षा, योगक्षेमं च शोभनं स्यात् तादृशमेव राष्ट्रं सर्वे कामयन्ति।

"आ ब्रह्मन् ब्रह्मणो ब्रह्मवर्चसी जायतामा राष्ट्रे राजन्यः शूर इषव्योऽतिव्याधी महारथो जायताम् दोग्ध्री धेनुर्वोढा अनड्वानाशुः सप्तिः पुरान्धिर्योषा जिष्णू रथेष्ठाः सभेयो युवास्य यजमानस्य वीरो जायताम् निकामे निकामे नः पर्जन्यो वर्षतु फल्वत्यो न ओषधयः पच्यतां योगक्षेमो नः कल्पताम॥"[7] इतीयं वैदिकी उत्तमराष्ट्रस्य कल्पनाऽस्ति।

राज्यस्यानुशासनं कथं भवेदिति चिन्ता मन्त्रदृशां ऋषीणामपि मनसि दृश्यते। ततस्तैः लोककल्याणार्थं विधानं कृतमस्ति। तपो-दीक्षा तेषु प्रथममस्ति।

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[1] अथर्ववेद 3/19/1.

[2] अथर्ववेद 15/10/3-7.

[3] यजुर्वेद 20/8.

[4] ऋग्वेद 10/173/1.

[5] ऋग्वेद 4/42/1, 10/109/3.

[6] रघुवंश, 2/53.

[7] यजुर्वेद 22/22.

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''भद्रमिच्छन्त ऋषयः स्वर्विदः तपो दीक्षामुपनिषेदुरग्रे।
ततो राष्ट्रं बलमोजश्च जातं तदस्मै देवा उपसंनमन्तु॥''[1]

अथर्ववेदस्य सुप्रसिद्धे पृथिवीसूक्ते पृथिव्याः धारकतत्त्वानां परिगणनमेवं विद्यते -

''सत्यं बृहद् ऋतुमुग्रं दीक्षा तपो ब्रह्मयज्ञः पृथिवीं धारयन्ति।''[2]

एतेष्वेव राष्ट्रस्य सम्विधानं निहितमस्ति। सत्यं चारित्रिकी शुद्धिः, भुवः उन्नतिहेतुश्च। उक्तं च - 'सत्येनोन्नमिता भूमिः'। बृहदिति महत्तत्वं समृद्धिरूपम्। ऋतं सृष्टिनियमाः। उग्रमिति बलम्। दीक्षा समर्पणम्। तपोऽनुशासनम्। ब्रह्मविज्ञानम्। यज्ञो वै श्रेष्ठतमं कर्म। एतान्येव राष्ट्रमभ्युन्नयन्ति। एतेषामभावे उन्नतिर्न शक्या। इवमेव वैदिकं सम्विधानम्।

वेदेषु दशविधाः शासनपद्धतयः दृश्यन्ते। ताश्च - साम्राज्य-भौज्य-स्वराज्य-वैराज्य-पारमेष्ठयराज्य-महाराज्य-आधिपत्य-स्वावश्य-आतिष्ठाश्च सन्ति।[3] तत्र प्राच्यां-साम्राज्यं, दक्षिणस्यां - भौज्यं, प्रतीच्यां - स्वाराज्यं, उदीच्यां - वैराज्यं, मध्यमायां राज्यस्य स्थितिरासीदिति ज्ञायते।[4] यजुर्वेदे तु किञ्चिद्भिन्ना सूची दृश्यते, तत्र तु प्राच्यां - राजा, दक्षिणस्यां - विराट, प्रतीच्यां - सम्राट्, उदीच्यां - स्वराट्, बृहत्याम् - अधिपतिरिति ज्ञायते।[5] राजसूयेनेष्ट्वा राजा भवतिस्म। वाजपेयेन - सम्राट्। महत्तरमरि विजित्य महराट्। समानानां ज्येष्ठतां गत्वा स्वाराट्। शत्रून् विजित्य बहुदानमाचरन् भोजः। परमैश्वर्येण विराट्। समन्तपर्यायित्वात् विशामत्ता च भूत्वा आधिपत्यमश्नुते। सार्वभौमत्वात् एकराट् भवति। वंशपरंपरया पारमेष्ठ्यं प्राप्नोति। स्वेच्छाचारित्वेन स्वावश्यं याति।आक्रम्य चापरान् आतिष्ठः जायते।

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[1] अथर्ववेद 19/42/1.

[2] अथर्ववेद 12/1/1.

[3] ऐतीरियब्राह्मण, 8/44/18.

[4] ऐतीरियब्राह्मण, 8/3/14.

[5] यजुर्वेद 15/10-15.

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राज्यस्य सौकर्माय सुविधानाय च सभा-समिति-विदथप्रमुखाः संस्थाः आसन्। अथर्ववेदे सभाऽथ समितिश्च प्रजापतेः दुहितरौ घोषितौ - "सभा च मा समितिश्चावतां प्रजापतेर्दुहितरौ सम्विदाने"।[1]

एते स्वतन्त्रे संस्थे आस्ताम्। सभायाः पतिः सभापतिरासीद् सदस्याश्च सभासदः। कृषि-पशुपालनादि विचारं सभायामेव भवति स्म।[2] अथर्ववेदे सभायाः सदस्याः पितरः पालका इति कथिताः।[3] ते च विद्वांसः, मृदुभाषिणः, हितैषिणः, यशस्विनः, भद्रवाचः, सभ्याश्च भवन्ति स्म। सभा न्यायस्य स्थापनां करोतिस्म।[4] अत्रैव वादपरिवादस्यापि निस्तारणं भवतिस्म।[5] सभेयं नरिष्टाऽपि कथिताऽस्ति। नरिष्टेति अनतिक्रान्तनिर्णया ज्ञातव्या।

विद्म ते सभे नाम नरिष्टा नाम वा असि। ये ते के च सभासदस्ते मे सन्तु सवाचसः॥"[6]

"नरिष्टा अहिंसिता परैरनभिभाव्या। बहवः संभूय यद्येकं वाक्यं वदेयुः, तद्धि न परैरतिलङ्घ्यम्। अतः अनतिलङ्घ्यवाक्यत्वाद् नरिष्टेति नाम सभाया युज्यते।"[7]

अपरा संस्था समितिरासीद्। इयं वर्तमाना कार्यपालिका न्यायपालिका चाऽसीत्। समितेरध्यक्षः राजा एवाऽसीत्। 'राजा न सत्यः समितीरियानः'॥[8]समितेः कार्यं लोकहितसम्पादनमासीत्।

धन-धान्यस्य समृद्धिः सुरक्षा चाऽत्रैव व्यवस्यति स्म।[1] राज्ञः वरणमपि समितेरेवाधिकारक्षेत्रे आसीत्।[2]

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[1] अथर्ववेद 7/12/1.

[2] यूयं गावो मेदयथा कृशं चिद्.. ।
वृहद्वो वय उच्यते सभासु॥ ऋग्वेद 6/8/6.

[3] सभा च मा .... चारु वादानि पितरः संगतेषु ।- अथर्ववेद 7/12/1.

[4] धर्माय सभाचरं- - यजुर्वेद 30/6.

[5] सर्वे नंदन्ति यशसागतेन सभासाहेन सख्या सखायः - - ऋग्वेद 10/71/10.

[6] अथर्ववेद 7/12/2.

[7] वही, सायणभाष्य.

[8] ऋग्वेद 10/92/6.

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विदथ इति प्रसिद्धा प्राचीनतमा संस्था वेदेषूपलभ्यते। सोमस्थानुकम्पया विदथस्थ सदस्यता प्राप्ता भवतीति वेदे निगद्यते।[3] ऋग्वेदे विंशत्युत्तरशतवारं विदथस्योल्लेखः प्राप्यते किन्तु अथर्ववेदे विंशति बारमेवास्थोल्लेखः विद्यते येन कालान्तरे संस्थाया अस्याः महत्वावनतिः ज्ञायते। ऋग्वेदे त्रीणिविदथानि वर्णितानि विद्यन्ते - ''वेद यस्त्रीणि विदथान्येषां देवानां जन्म सनुतरा विप्रः॥[4]

इयं विदुषां सभा भवति स्म यत्र धीराः मनीषिणः विद्यन्ते स्म। विदथेषु सम्राटस्य उपस्थितिः सर्वविजयिनी आसीत्।[5] अस्याध्यक्षता ब्रह्मणस्पतिर्यद्वा पुरोहितः करोति स्म इति मन्ये।

''ब्रह्मणस्पते त्वमस्य यन्ता, बृहद्वदेम विदथे सुवीराः''।[6]

उपर्युक्तैदिङ्मात्रप्रदर्शकैः वर्णनै ज्ञायते यत् वैदिकी राजनीतिः सुव्यवस्थिता, आदर्शभूता चाऽसीत्। अधुनातने राष्ट्रेऽस्माकं या व्यवस्था दृश्यते तस्या अपि मूलभूता व्यवस्थेयमस्ति। साम्प्रतिके वैज्ञानिकोन्नति काले समाजस्य रक्षणार्थं सर्वविध समुन्नतिप्रेरणार्थं चास्माभि वैदिकराजनीतौ समाविष्टानां नयवर्त्मनाम् अङ्गीकारः अवश्यमेव कर्तव्यः यतो हि 'धर्म एव हतो हन्ति धर्मो रक्षति रक्षितः'। सर्वा च खलु व्यवस्था मानवकृत एव सम्पद्यते, अतः मानवानां नैतिकसमुन्नतिः एव सर्वव्यवस्थासिद्धिकारिणी भवति इति खलु न विस्मर्तव्यमस्याभिः। वेदा अपि इत्येवम् आदिशन्ति -'वयं राष्ट्रे जागृयाम्' इति।

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[1] यजुर्वेद 12/57.

[2] अथर्ववेद 6/88/3.

[3] सोमो वीरं कर्मण्यं ददाति
सादन्यं विदथ्यं सभेयम। ऋग्वेद 1/91/20.

[4] ऋग्वेद 6/51/2.

[5] यस्य क्रतुर्विदथ्यो न सम्राट साह्वान॥ ऋग्वेद 4/21/2.

[6] ऋग्वेद 2/26/16.

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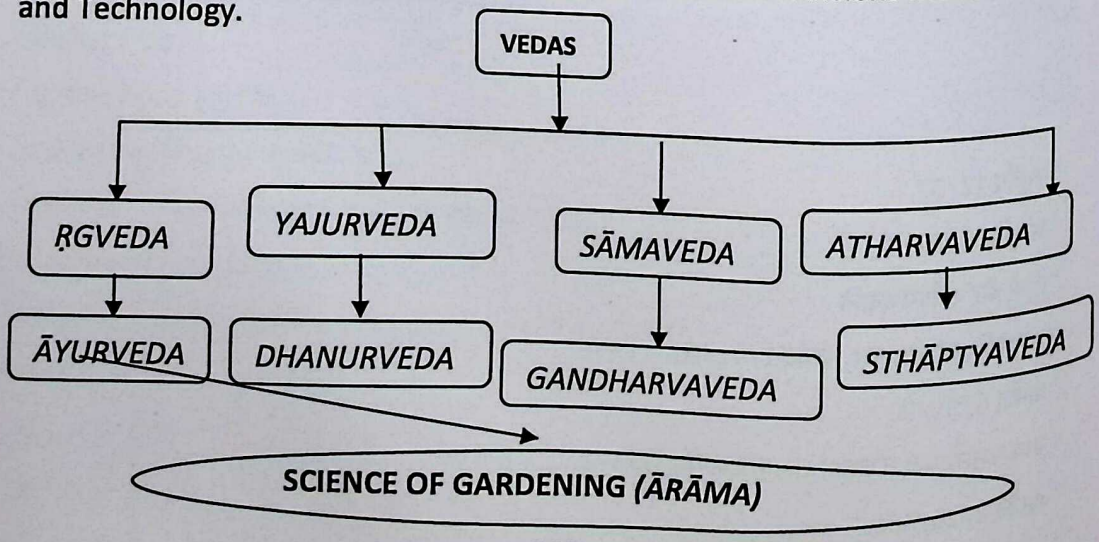
The Science of Growing and Caring for Plants in Bṛhatsaṁhitā

Dr. Dharmendra Das

In the Science of Gardening, the technical literature *Bṛhatsaṁhitā*, is incredible. In this context Maharishi *Vedavyāsa* declares:

"यदिहास्ति तदन्यत्र यन्नेहास्ति न तत् क्वचित्"

Whatever has been said in this book, the same is everywhere, and whatever is not narrated here, is nowhere else. *Ārāma* or the science of gardening is very ancient in India. The word *Ārāma* is a sanskrit word which is derived from the root *Ram ānande* with the suffix *ghañ*. So, *Ārāma* means a suitable place for pleasure in general. Our ancient texts of knowledge are composed in such a way for peaceful living of mankind. The *Bṛhatsaṁhitā* stands a vital role in spreading the scientific knowledge throughout the World. In this context trees play a vital role in the science of gardening. So, the author of *Bṛhatsaṁhitā* was very much conscious about the diagnosis of diseases of trees and their treatment. There are some ancient method of treatment of trees is discussed in this study. The topic like the placement of Garden, the treatment of soil, the auspicious tress for gardening, the watering of garden, Transplantation of trees are very scientific in nature. The symptoms of disease of tree, reflected in this text are very much helpful to the modern science of agriculture. The treatment of seeds is essential for plantation. The technique applied for treatment of seeds is also scientific. The present study is analyzing the very significant concept developed in the Ancient Indian Science of Gardening. The following figure is showing the detail of Ancient Indian Science and Technology.



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The Nature and Scope of this study - *Bṛhatsaṁhitā is* a technical literature in Sanskrit language. This is a text of ancient Indian science and technology. The 412 B. C. is attested by Historian as the time of *Śrīvarāhamihira* the author of this text. Ancient Science and Technology is an everlasting source of intellectual resource. The nature of this study is to bridge the gap between ancient and modern science of technology. Moreover, the 21st century is expecting to carry on more research on ancient Indian science and technology. To glorify our ancient Indian scriptures, this kind of study is a primary attempt. This present study is also to create awareness towards ancient science and technology of the past and their utility in the current scenario. No doubt, there is scope for further study on the text of *Bṛhatsaṁhitā.*

Purpose of the Present Study

- To create awareness among the school students about the ancient Indian scientific method for gardening.
- To incorporate our scientific culture and heritage in the syllabus of School Curriculum.
- To provide practical knowledge of gardening to the students in the school environment.
- To propagate the ethos of our ancient science and technology.
- To encourage school students to carry out small research project on ancient Indian gardening system.

The placement of Garden - The ancient word stands for garden is *ĀRĀMA* which means pleasurable. *So,* the pleasant as well as agreeable placement is essential to form a garden. The author has fixed the banks of waters as the best placement.

प्रान्तच्छायाविनिर्मुक्तषान मनोज्ञा जलाशयाः। यास्मादतो जलप्रान्तेष्वारामान् विनिवेशयेत्॥[1]

The sides of rivers and lakes and other water banks will not be pleasant without shady trees. Both the Banks and gardens are mutually beneficial for human being. That is why charming gardens like the Brindavan Garden in Mysore have been created near dams and reservoirs in the modern India.

***Sesamum*-treatment for the soil -** Preparation of soil for gardening is the most necessary for any kind of plantation. The author has describing about the *Sesamum*-treatment for soil.

[1] *Bṛhatsaṁhitā, 1/55*

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मृद्वी भूः सर्ववृक्षाणां हिता तस्यां तिलान् पवेत्। पुष्पितांस्तांश्च मृद्वीयात्वर्ष्मैतत्प्रथमं भुवः॥[1]

A soft soil is helpful for all varieties of trees. First of all one ought to sow there *sesmum*, which must be crushed when in bloom. This is the first treatment to be done for the soil. The *sesamum* plants in bloom, when cut into pieces and allowed to mingle with the soil, would become an excellent green manure for preparing the soil for further cultivation. It is also held that if this sesamom crop does not flourish in a field, nothing could be grown there with advantage.

Trees for Initial Plantation - The author has prescribed some particular names of trees for initial stage of plantation. There are *Ariṣṭa, Aśoka, Punnāga* and *Śiriṣa* trees and *Priyaṅgu* creeper. These trees are auspicious for the garden as well as near houses.

अरिष्टाशोकपुन्नागशिरीषाः सप्रियङ्गवः। मङ्गल्याः पूर्वमारामे रोपणीया गृहेषु वा॥[2]

These trees will bring prosperity to the human being. These names of trees are Indian botanical terms which have been highlighted in the above verse. *Ariṣṭa* is soap berry tree. It is also known as Neem Tree. *Aśoka* is a name of the tree Jonesia Aśoka. *Punnāga* is a name of the tree Rottleria tinctoria. A yellowish dye is prepared from the blossoms of this tree. Śirisa is a tree which has small flowers of white and fragrant. *Priyaṅgu* is a medical plant.

Grafting and Transplantation - The author has mentioned some particular names of trees for grafting and transplantation purposes. They are *Panasa, Aśoka, Plantain, Jāmbū, Lakuca, Dāḍima, Drākṣā, Pālivāta, Bijapūra* and *Atimuktaka.*

पनसाशोककदलीजम्बूलकुचदाडीमाः। द्राक्षापालिवताश्चैव बीजपूरातिमुक्तकाः॥

एते द्रुमाः काण्डरोप्या गोमयेन प्रलोपिताः। मूलोच्छेदेऽथवा स्कन्धे रोपणीयाः परं ततः॥[3]

Grafting may be done in respect of these trees by smearing a branch with cow dung and transplanting it on the branch of another. It may be done by cutting off the trunk of a tree and by transplanting it like a wedge on the trunk of another tree.

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[1] *Bṛhatsaṁhitā-2/55*
[2] *Ibid, 3/55*
[3] *Ibid, 4-5/55*

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Period of Grafting - One should have the knowledge of the Period of grafting for gardening. The author has determined clearly the Indian period of grafting.

अजातशाखान् शिशिरे जातशिखान् हिमागमे। वर्षागमे च सुस्कन्धान् यथादिक्स्थान्प्ररोपयेत्॥[1]

In the above verses, there are three type of trees discussed for grafting. Trees that grow without branches are the first category. This type of trees must be planted in *Śiśira* season or within the month of February and March. Trees that grow with branches are the second type. This type of trees must be planted in the *Hemanta* season or within the month of December and January. The third type of trees those which have large branches or good trunk. These must be planted in the rainy season or within the month of August and September. The trees may be planted in any quarter of the garden.

Treatment of Trees during Grafting in another place - The author has mentioned the ancient method of treatment of trees which is very much significant. He used the term like *saṅkrā-maṇaviropaṇam* which means safety transfer of tree to another place for plantation. For this purpose, the author has prescribed a mixture of medicine for trees.

घृतशीरतिलक्षौद्रविडङ्गक्षीरगोमयैः। आमूलस्कन्धलिप्तानां सङ्क्रामणविरोपणम्॥[2]

The mixture of this medicine is a composition of ghee, *andro-pogon*, sesamum, honey, *Vidāṅga*, milk and cow-dung. Trees can be taken to other countries and there grafted on others, if they are smeared from the root of the branches with this mixture of medicine. This is called as the *Saṅkrāmaṇa-viropaṇa* growth.

Maintaining of purification during Grafting - The author has emphasized on maintaining of cleanliness during plantation. According to the author, one should be clean and pure and worship a tree with ablutions and sandal paste and then graft it. The trees will then bear the leaves of their parent trees.

शुचिर्भूत्वा तरोः पूजां कृत्वा स्नानानुलेपनैः। रोपयेद्रोपितश्चैव पत्रैस्तैरेव जायते॥[3]

Our ancient scriptures are very much conscious on the purification of body as well as mind. Purity of the heart creates harmony of the mind. At the same time, maintaining of purification during plantation is necessary for the welfare of the trees.

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[1] *Bṛhatsaṁhitā, 6/55*
[2] *Ibid, 7/55*
[3] *Ibid, 8/55*

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Fixation of time for Watering - Water is nothing but the life. Watering in right time is the best treatment of trees according to the text of *Bṛhatsaṁhitā*. The author has provided standing time table for watering so that no tree will be destroyed. सायं प्रातश्च धर्मर्त्तौ शीतकाले दिनान्तरे। वर्षासु च भुवः शेषे सेक्तव्या रोपिता द्रुमः॥[1]

The transplanted trees should be watered both in the morning and evening everyday in summer. In the cold season, they should be watered in the midday or on the alternate day. In the rainy season, trees should be watered whenever the soil is found dry.

List of tree that grows in Moist soil - The author has produced a list of tree that grows in a moist soil. There are sixteen in numbers.

जाम्बूवेतासवानीरकदम्बोदुम्बरार्जुनाः। बीजपूरकमृद्वीका लकुचाश्च सदाडिमाः॥

वञ्जुलो नक्तमालाश्च तिलकः पनसस्तथा। तेमितोऽमङ्गतकश्चेति षोडशानूपजाः स्मृताः॥[2]

The *Jāmbu*, the *Vetasā*, the *Vānīra*, the *Kadamba*, the *Udumbara*, the *Arjuna*, the *Bījapūraka*, the *Mṛdvikā*, the *Lakuca*, the *Dāḍimā*, the *Vñjula*, the *Naktamāla*, the *Tilaka*, the *Panasa*, The *Timira* and the *Āmrātaka* are the sixteen trees that grow in a moist soil.

Fixation of distance between one tree and another in Garden - Trees that have grown quite close to one another and are touching one another with their roots interlocked are tortured. In this condition trees do not grow well. As a result, they do not yield fruits in full measure.

अभ्यासजातास्तरवः संस्पृशन्तः परस्परम्। मिश्रैर्मूलैश्च न फलं सम्यग्यच्छन्ति पीडिताः॥[3]

Therefore, the author has fixed a distance between one tree and another in a garden. This is also very much scientific in nature. The modern technique of cultivation is giving importance about the distance between one tree and another. Maintenance of suitable distance among trees will help for easy application of modern equipments.

उत्तमं विंशतिर्हस्ता मध्यमं षोडशान्तरम्। स्थानात् स्थानान्तरं कार्यं वृक्षाणां द्वादशावरम्॥[4]

According to the *Vṛhatsaṁhitā*, an interval of twenty cubits between trees is the best type of gardening. An interval of sixteen cubits between trees is passable and one of twelve is injurious.

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[1] *Bṛhatsaṁhitā, 9/55*
[2] *Ibid, 10-11/55*
[3] *Ibid, 13/55*
[4] *Ibid, 12/55*

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Causes and Symptoms of diseases in trees - One should have the knowledge about the causes and symptoms of diseases found generally in trees. After knowing the detail of diseases, one should start treatment of trees accordingly. Like human being, trees have also three causes of diseases. They are *Vāta or* the Wind, *Pitta* or the Bile and *Kapha* or the Phlegm in general. Trees get disease from cold weather, strong winds and hot sun.

शीतवातातपै रोगो जायते पाण्डुपत्रता। अवृद्धिश्च प्रवालानां शाखाशेषो रसस्रुतिः॥[1]

The trees show such symptoms of disease that their leaves become pale-white, sprouts scanty and sickly, branches dry and their milk oozes out.

Treatment of Trees - The author has prescribed a simple method of treatment to trees in *Bṛhatsaṁhitā*. To cure the tree of these diseases, one should remove the part dead from the tree with the help of a knife. After that a paste made of *Viḍaṅga*, ghee and slit must be applied to those parts and they should be sprinkled with water and milk.

चिकित्सितमथै तेषां शास्त्रेणादौ विशोधनम्। विडङ्गघृतपङ्काक्तान् सेचयेत् क्षीरवारिणा॥[2]

Viḍaṅga is a particular herb which is used as the medicinal substance for the disease of tree. The treatment through milk and water was very famous in that time. फलनाशे कुलत्थैश्च माषैर्मुद्गैस्तिलैर्यवैः। श्रृतशीतपयः सेकः फलपुष्पसमृद्धये॥[3]

When the fruits of a tree are destroyed prematurely, it should be watered with milk that has been cooled after being boiled, with horse -gram, black gram, green gram, *sesamum* seeds and barley. Then the trees will yield an increase of flowers and fruits. The author has prescribed a scientific way of treatment for increasing the yield of flowers and fruits of trees, creepers and shrubs. It is mixture prepared with the following medicinal substances. (1) One āḍhaka (54 Palas) of the powder of the dung of goats as well as of sheep. (2) One *āḍhaka* of sesamum powder. (3) A *prastha* (16 Palas) of wheat particle. (4) A *Tulā* (100 Palas) of beef. (5) A *Droṇa* (256 Palas) of water.

These substances are highly medicinal according to the *Vṛkṣāyurveda*. Having the collection of all these substances, one should form a mixture. Then the mixture must be kept untouched for seven days. At the end of the seven days, it will be ready for applicable as medicine.

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[1] *Bṛhatsaṁhitā, 14/55*
[2] *Ibid, 15/55*
[3] *Ibid, 16/55*

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अविकाजशकृच्चूर्णस्याढके द्वे तिलाढकम्। सक्तुप्रस्थो जलद्रोणो गोमांसतुलया सह॥

सप्तरात्रोषितैरेतैः सेकः कार्यो वनस्पतेः। वल्लीगुल्मलतानां च फलपुष्पाय सर्वदा॥[1]

This mixture will be applied with water. The quantity of mixture which is said by the author is for one tree only. The quantity of substances will be increased for more trees.

Treatment of seeds - The author has described a natural treatment of seeds. The following substances are required in this treatment. 1. Milk, 2. Ghee, 3. Cow-dung, 4. Flesh of deer and hog, 5. Marrow of the fish and the pig, 6. Water.

वासराणि दश दुग्धभावितं बीजमाज्ययुतहस्तयोजितम्। गोमयेन बहुशो विरूक्षितं क्रौडमार्गपि-शितैश्च धूपितम्॥ मांससूकरवसासमन्वितं रोपितं च परिकर्मितावनौ। क्षीरसंयुतलजावसेचितं जायते कुसुमयुक्तमेव तत्॥ B 19 -20/55

The Process:

- Keep the seeds soaked in milk for ten days.
- Rubbing ghee over the hands the seed shall be taken up in the hands and passed from hand to hand till it is covered with ghee.
- They must be rolled many times in cow-dung and exposed to the smoke of the flesh of the hog and the deer.
- It shall be mixed with the serum or marrow of the fish and the pig.
- When dry, it shall be sown in well prepared soil and watered with a mixture of milk and water.
- Being sprinkled with milk and water, they will grow and bloom.

Importance of Gardening - Plantation is connected with the rain. There will be good rain in those countries where trees, shrubs and creepers grow luxuriantly with glossy leaves uninjured by worms, but if the leaves should be otherwise there will be little rain.

यस्मिन् काले स्निग्धनिश्छिद्रपत्राः सन्दृश्यन्ते वृक्षगुल्मा लताश्च।

तस्मिन्वृष्टिः शोभना सम्प्रदिष्टा रुक्षैश्छिद्रैरल्पमम्भः प्रदिष्टम्॥ *Bṛhatsaṁhitā-14/29*

This significant of gardening narrated in *Bṛhatsaṁhitā is* very much acceptable in the modern science of technology.

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[1] *Bṛhatsaṁhitā, 17-18/55*

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Findings of the Present Study -

- Indian Botanical Science is reflected in the Text of *Bṛhatsaṁhitā.* The Botanical terms used by the author are significant.
- Ancient scriptures are highly emphasized on Gardening.
- The Placement of Gardening narrated by the author is relevant to the modern society.
- Fixation of distance among trees during plantation is helpful for modern agricultural science.
- The ancient method of Grafting and Transplantation will be helpful for rapid production.
- Maintenance of purity in body is very much necessary during any kind of plantation.
- The way of identification of symptoms of diseases in trees is very much scientific.
- The treatment of trees as well as seeds is scientific and relevant to the modern agricultural science.
- Connection of rainfall with gardening is a scientific fact described in *Bṛhatsaṁhitā.*

Gardening for School Science Education - The Gardening is an ancient education system. In our Indian scriptures, there are so many thoughts on the protection of trees. The child education was based on work education. Students of the Vedic period were very much interested in plantation of trees. Now days, the work education is disappeared from the school environment. In this connection, the text of *Bṛhatsaṁhitā* will help to start a new trend of education. The science of gardening reflected in this text is also required both for the teacher and students to initiate small project in an innovative idea. The implementation of ancient gardening system is a challenge for the Indian Educationist in the modern scenario. The ancient Indian thought on gardening is an example for the Environmental Education. To resolve the universal environmental pollution, the gardening for school science education should be welcomed in the modern society.

Discussion on Gardening as a Part of School Curriculum - Indian botanical terms can be incorporated in the school science curriculum. The Indian Students are necessary to have the knowledge about the ancient scriptures of gardening. A single chapter on the ancient gardening technology can be added in the school curriculum. Having sufficient knowledge about gardening in school environment, a student will undertake research program in higher education.

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Basically, a student of science stream in Higher Secondary Education will be shelf motivated to create new dimension of research program in the future. It is not necessary to create a new teaching faculty for this new syllabus. The Work Education Teachers as well as the Science Teachers are sufficient to teach such ancient technology of gardening in modern methodology of teaching. So, it is time to relook the ancient science and technology as a part of modern school curriculum.

Conclusion - The present study evident that the ancient science of gardening which was very much technical in nature. The ancient methodology for treatment of trees shall be helpful for the deep study in further research program in the area of ancient botanical science. The Indian concept of *Vṛkṣāyurveda* may be the real contribution of our ancestors to the Intellectual world of science. So, this kind of study is a primary attempt in the light of gardening. The text of *Bṛhatsaṁhitā* is creating the new path of research in the area of modern science of treatment of trees. Moreover, the implementation of Ancient Indian science and technology in the school science education is a greater attempt to purify the current curriculum of school students. It can be rightly said that *Naven Anavaṁ Śodhayet* or relook the ancient sources of knowledge in modern perspective.

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Teacher is a Motivator

Dr. Menakarani Sahoo

There are three pillars of knowledge. Such as – 1. Declarative Knowledge = what and who, 2. Procedural Knowledge = why and how, 3. Conditional Knowledge = when and where. Similarly the pillar of Education system stands with the support of three different foundations such as - 1) Teacher, 2) Student, 3) Knowledge

The third foundation - Knowledge creates a bond or link between the first and second foundations i.e. teacher and student. The teacher is the knowledge giver. A beautiful verse rendered in *Vayupurana* stating the definition of a teacher. "A teacher is a person, who is old both in age and knowledge, out of passion, self realised, absence of pride, benevolent and maintaining well behaviour, is called as a teacher (*Acarya*)". According to *Naradasmruti* "As an illegal child of a mother may not sustain in a assembly of learning like this a person can not recognized by others as he posseses knowledge through the book without attaining the blessing of learning from a teacher".

पुस्तके प्रत्ययाधीतं नाधीतं गुरुसन्नधौ। भ्राजते न सभामध्ये जारगर्भा इव स्त्रियः॥[1]

Teacher is considered as Acarya means —

आचार्यः कस्मात् आचार्य आचारं ग्राहयति। आचिनोति अर्थान् आचिनोति बुद्धिमिति वा॥[2]

Teacher is known as Acarya, Pravakta, Srotriya, Pracarya, Sikshak, Upadhyaya, Guru, Chandovit, Vedavit. According to *Manusmruti* the first birth of a child is taken from his mother, second birth is made after *Upanayana samskara* of a Guru and the third birth is made by listening the Veda mantras of *JyotistomaYajña*. at that time, *Gayatri* became mother and *Acarya* (Guru) became father to the child .

Guru was getting highest respect and honour from the students. Sometime the relationship between teacher and student was considered as the relationship like father and son. In Gurukula, the wife of the teacher was considered as mother and the daughter of the teacher was considered as sister to the students. So that it was against the law to get marry to the daughter of the teacher by a student. There is a beautiful evidence we found in Mahabharat. A student by name Kaca was learning under the guidance of the

[1] Naradsmruti
[2] Nirukta. 1.3

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Guru Sukracarya. When Sukracarya put the proposal to marry his daughter before Kaca, Kaca denied to marry Devayani the daughter of Sukracarya. Such type of marriage was not allowed or encouraged in the society by considering as a sin.

A teacher improved the personality excellence of a student. For example: In Vedic Age there was a prayer in Yajurveda that lets the body should growth with great force and power. "स्वयं वाजिंस्तन्वं कल्पयस्व।[1] The Physical strength was maintained by regular Yogic postures and mind was properly controlled by the help of *Pranayama*. It is clearly said in *Bhagavadgita* that the self development or growth is only possible with own efforts. उद्धरेदात्मनात्मानं नात्मानमवसादयेत्।[2]

Lord Buddha said — 'atmodipo bhava'—be a lamp to yourself. From this speech we can not conclude that the teacher will provide you the lamp. The teacher will just teach you the process of how to make a lamp—he will not hand you over the lamp. The lamp will have to be made by the student. So that teacher is a motivator.

In Vedic age the aim of education was so systematic to build an all round development personality of the child, where it is highly lack in present system of Education. So a teacher follows various teaching techniques for enhancing the intellectual knowledge of a student. Before the commencement of teaching, teacher has to induce curiosity in the mind of a student. Then the education will be effective and long lasting. A teacher applies Blooms Taxonomy and Gagne's nine steps for enhancing the intellectual knowledge of a student.

<u>*Blooms Taxonomy*</u>

Create – Produce new or original work
Evaluate – Justify a stand or decision
Analyze – Draw connection among ideas
Apply – Use information in new situation
Understand – Explain ideas or concept
Remember – Recall facts or basic concepts

<u>*Gagne's nine steps*</u>

- Gaining attention

[1] Yajurveda. 23-15
[2] Gita- 6.5

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- Informing learners of objectives
- Stimulating recall of prior learning
- Presenting the stimulus
- Providing learning guidance
- Eliciting performance
- Providing feedback
- Assessing performance
- Enhancing retention and transfer

Ancient education focused on selflessness but modern education Focus on individual achievements. Ancient education Focused on thee and thine but modern system Focus on me and mine. Ancient system Encourages self sacrifice but modern education Encourages self satisfaction. In ancient time only a Guru taught a student —what is || selflessness? what is self sacrifice?

From the above study we know that a 'Teacher' is a motivator. Because he motivates student towards his goal. Because the meaning of TEACHER is = T-Teaches (life lessons), E-Explains (known to unknown and also unknown to known), A-Advice (what is right?), C- Courage, H- Helps to learn new thing, E-Encourage, R- Raise to divinity. According to NCERT a teacher teaches five cordial values to a student like 1- Truth, 2- Right conduct, 3-Peace, 4- Love, 5-Non violence.

When a baby born he first cried "कोऽहम्?", "कोऽहम्?". Mother will understand the reason behind crying. That's why mother is the first teacher of a child. Not only mother but also Teachers have power to know the psychology of a student. Mother gives birth but the teacher assists to get enlightened and liberated from the cycle of birth and death. A son or a daughter is the reflection of a father but a student is the imagination of a teacher.

In Kabir Doha we found that—

"गुरु गोविन्द दोनों खडे, काके लागूं पॉये। बलिहारी गुरु आपनो, गोविन्द दियो मिलाय॥"

If God and my Teacher were to stand before me, who would I first greet? I will choose my teacher; for it was through his teaching that I saw God.

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श्रृङ्गारकाव्यानां प्रयोजनम्

डा. ल. सम्पत कुमार

काव्यालापप्रसङ्गेन कालो गच्छति धीमताम् इत्यस्ति भणितिः। एवं सति, काव्यानां मुख्यं प्रयोजनं कालक्षेपणमेव उत अन्यत्? इति आशङ्कायां परिशीलनं कुर्मः। कुमारिलभट्टः श्लोकवार्त्तिके शब्दपरिच्छेदे एवमभिप्रैति – यत् कार्याकार्यविषये जनान् शिक्षयति तच्छास्त्रमिति। शास्त्रशब्दस्तु प्रायेण विध्यर्थे प्रयुज्यते। विशिष्टज्ञानप्रदायिनो ग्रन्थाः धर्मशास्त्र-वास्तुशास्त्र-शिल्पशास्त्र-अर्थशास्त्र-नीतिशास्त्रप्रभृतयः शास्त्रशब्देन उल्लिखिता भवन्ति। तानि च शास्त्राणि मनुष्यान् कार्याकार्यव्यवस्थितौ मार्गोपदेशं कृत्वा मोक्षप्राप्त्यै प्रेरयन्ति। एवं सति, श्रृङ्गाररसप्रधानानि काव्यानि अपितादृशम् उपकुर्वन्ति वेति चिन्तनीयो विषयः।

यदि साहित्यं कीर्तिप्रीतिकरं मन्यते तर्हि तस्य मुख्यप्रयोजनं तावत् सहृदयहृदयानन्दः स्यात, उताहो शास्त्रमिति मन्यते तर्हि तस्य मुख्यप्रयोजनं तावत् धर्मादिपुरुषार्थशासनं भवेत्। अतः साहित्यं काव्यरूपात्मकं रसानन्ददायि! आहोस्वित् शास्त्ररूपात्मकं तत्त्वहितपुरुषार्थबोधकम्? इति निर्णयोऽत्रावश्यकः। आलङ्कारिकानां पूर्वजः भामहः वदति –

धर्मार्थकाममोक्षेषु वैचक्षण्यं कलासु च। प्रीतिं करोति कीर्तिं च साधुकाव्यनिषेवणम्॥

अनेन लक्षणेन ज्ञायते यत् साहित्यस्य उद्देश्यं तावत् अलौकिकानन्दजननं तत्त्वहितपुरुषार्थ-बोधनं चेति। एवं सति संस्कृतसाहित्यम् उद्देश्यद्वयमपि साधयितुं प्रभवति वेत्यालोचनां कुर्मः। ध्वन्या-लोके आनन्दवर्धनो निर्दिशति – "रसस्य पुरुषार्थस्य च स्वप्राधान्येन चारुत्वमविरुद्धम्"।

रससम्प्रदाये अग्रगण्यो मम्मटाचार्यस्तु –

काव्यं यशसेऽर्थकृते व्यवहारविदे शिवेतरक्षतये। सद्यः परनिर्वृतये कान्तासंमिततयोपदेशयुजे॥

इति काव्यप्रयोजनमाह। तत्र परनिर्वृतिस्तु रसास्वादनानन्दानुभवः, कान्तासंमित-तया उपदेशस्तु मानवीयजीवनमूल्यशासनमिति द्वे मुख्यप्रयोजने उद्दिष्टे। कुन्तकोऽपि सुस्पष्टमुद्घोषयति –

धर्मादिसाधनोपायः सुकुमारक्रमोदितः। काव्यबन्धोऽभिजातानां हृदयाह्लादकारकः॥ इति।

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हृदयाह्लादकत्वं धर्मादिसाधनोपायत्वमिति द्वयमपि काव्यप्रयोजनमेते नाङ्गीकृतम्। यदि काव्यानां हृदयाह्लादनमात्रे सति प्रयोजने क्रीडनकादिवत् तानि काव्यानि कालक्षेपायैव भवितुमर्हन्ति। अथवा धर्माद्युपदेशमात्रे सति प्रयोजने नीतिशास्त्राणि भविष्यन्ति। अतः साहित्ये रसानाम्, अलंकाराणाम् एवं तत्त्वहितपुरुषार्थानामपि संनिवेशो मनोरञ्जको भवति।

संस्कृतवाङ्मये उपर्युक्तविषयः बहुभिः कविभिः बहुधा प्रयुक्तोऽस्ति। अनयैव दृष्ट्या रसकविः, शास्त्रकविः, उभयकविश्चेति विभागोऽपि सञ्जायते। केचन रससंप्रदायानुयायिनो रसकविं रसकाव्यं च विशिष्टरूपेण प्रशंसन्ति। परन्तु राजशेखरः एवं मन्यते – "स्वविषये सर्वो गारीयान्। न हि राजहंसः चन्द्रिकापानाय, नापि चकोरः अब्धः क्षीरोद्धरणाय" इति। अतः रसकविर्वा शास्त्रकविर्वा भवतु, द्वावपि मन्तव्यौ श्लाघनीयावेव।

संस्कृतसाहित्ये वयं पश्यामो यत्, वेदेष्वपि प्रकृतिसौन्दर्यवर्णनमुपलभ्यते। वेदान्तेषु उपमाद्यलङ्कारा बहुशो वर्तन्ते। एवं काव्येषु धर्मनीतिबोधकांशा अपि दरीदृश्यन्ते। प्रायशः, संस्कृतसाहित्यमन्तरेण लोकसाहित्ये एतादृशस्समन्वयो नैवोपलभ्यते यथा रामायणमहाभारातादिषु। एवं संस्कृतवाङ्मयम् आनन्दप्रदानं नीतिमार्गदर्शनमिति उद्देश्यद्वयमपि पुष्णत् देदीप्यते। अस्मिन् शोधपत्रे श्रृङ्गाररसप्रधान-काव्येषु कथं धर्मादिविचाराः संनिवेशिताः इति सोदाहरणं निरूप्यन्ते।

यद्यपि कालिदासस्य काव्यानि श्रृङ्गाररसप्रधानानि तथापि धर्मादिपुरुषार्थोपायोऽपि सर्वत्र विलसत्येव। रघुवंशमहाकाव्ये वीररसः तथा सत्य-पितृ-गुरुवाक्यपरिपालनं; शाकुन्तले श्रृङ्गारः धर्मश्च; कुमारासंभवे श्रृङ्गारः तथा तप-आचार-अनुष्ठानानि, एवम् अन्येषां कवीनां काव्येषु च रसपरिपाकः धर्माद्यर्थविचारः इति द्वावपि परस्परं पुष्णन्तौ प्रविलसतः।

शाकुन्तले शकुन्तलादुष्यन्तयोर्मध्ये कामः सरलः सरसश्च भवति आदुर्वासशापम्। ततः परं शापवशात् दुष्यन्तः शकुन्तलां स्मर्तुं न पारयति। अतः तां पत्नीरूपेण स्वीकर्तुमसमर्थः धर्मसङ्कटे पतति। 'किं परकलत्रस्वीकरणेन अधार्मिको भवेयम् अथवा स्वकलत्रतिरस्करणेन क्रूरो भवेयम्' इति तस्य मनसि धर्मशास्त्रसमस्यान्तर्गतविचारः उद्भवति। राजा धार्मिकरीत्या तां निराकरोति। अत्र विचारं कुर्मः। दुष्यन्तः प्रथमतया शकुन्तलां दृष्ट्वा सहसा तया सह न रमते। सः शकुन्तलां प्रति अङ्कुरिता-

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भिलाषः तस्याः गम्यागम्याविचारे मुनिकन्यकाया अपि पाक्षिकं गम्यत्वं सम्भवतीति विचिन्त्य गम्येति पक्षं समर्थयमानः तर्कयति – असंशयं क्षत्रपरिग्रहक्षमा यदार्यमस्यामभिलाषि मे मनः।

सतां हि सन्देहपदेषु वस्तुषु प्रमाणमन्तःकरणप्रवृत्तयः॥ इति।

अनन्तरं कथयति – "तथापि तत्त्वतः एनामुपालप्स्ये " इति। अस्यार्थो भवति – एवं मनः प्रवृत्त्या गम्यत्वे निश्चितेऽपि तावन्मात्रेण अपरितुष्यन् अत्यन्तधार्मिको दुष्यन्तः तत्वं जिज्ञासुः अभवत् इति। एतादृशः धर्मिकचेताः मुनिशापात् विस्मृतसर्ववृत्तान्तोऽपि झटिति शकुन्तलां न तिरस्करोति। सः वदति – कुमुदान्येव शशाङ्कः सविता बोधयति पङ्कजान्येव।

वशिनां हि परपरिग्रहसंश्लेषपराङ्मुखी वृत्तिः॥

अस्यायं भावः – यथा चन्द्रमाः कुवलयान्येव विकासयति न तु कमलानि, सूर्यश्च पङ्कजान्येव विकासयति न च कुमुदानि तथैव जितेन्द्रियाः पुरुषपुङ्गवाः परकलत्राणि मनसापि न कामयन्ते इति। ततः सः धर्मशास्त्रनिपुणं पुरोहितं पृच्छति – भवन्तमेवात्र गुरुलाघवं पृच्छामि।

मूढस्स्यामहमेषा वा वदेन्मिथ्येति संशये। दारत्यागी भवाम्याहो परस्त्रीस्पर्शपांसुलः॥

इति धर्मसङ्कटमापन्नः शास्त्रोचितमाचरति। यद्यपि नाटकमिदं जनसमाराधनरूपेण विरचितं तथापि धर्मशास्त्रपालनादिकं च बोधयितुं प्रभवति।

अथ कुमारसंभवे, पार्वती परमेश्वरमेव पतिरूपेण प्राप्तुं कृतनिश्चया तपश्चरति। अन्ते तस्यास्तपोबलेन क्रीतो महादेवो ब्रूते – अद्य प्रभृत्यवनताङ्गि तवास्मि दासः क्रीतस्तपोभिः ... इति। पार्वती तदैव परमेश्वरं न पर्यणयत्। सा धर्म-विधि-नियममनुसरन्ती सखीमुखेन शङ्करं सम्बोधयति – दाता मे भूभृतां नाथः प्रमाणीक्रियतामिति। पशुपतिरपि सप्तर्षीनामन्त्र्य – "तामस्मदर्थे युष्माभिर्याचितव्यो हिमालयः" इति लोकानुष्ठानं पालयति।

स्वप्नवासवदत्ते नायकः उदयनः नायिका वासवदत्ता च परस्परं स्निह्यन्तौ दम्पती स्तः। उदयनः वासवदत्तां बहुमन्यते। दुर्दैववशात् उदयनस्य राज्यं नष्टं भवति। तत् पुनः प्राप्तुं तस्य सुमतिना मन्त्रिणा यौगन्धरायणेन उदयनपद्मावत्योः विवाहः आयोज्यते। एतदर्थं वासवदत्ता पत्युः श्रेयसे स्वार्थं विहाय त्यागिनी भूयात् इति यौगन्धरायणेन उपदिश्यते। सापि तदङ्गीकुरुते।

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एतासु घटनासु भासः श्रृङ्गारकरुणरसाभ्यां सह त्याग-शान्ति-औदार्यादिमानविकमूल्यानि प्रशंसनीयरीत्या आविष्करोति। वासवदत्ता अग्निना भस्मसात्कृतेति विज्ञाय उदयनस्य प्रलपनमेवं वर्णितम् - तस्याः शरीरोपभुक्ता निदग्धशेषाणि आभरणानि परिष्वज्य राजामोहमुपगतः। महीतलपरिसर्पणपांसुपाटलशरीरः सहसोत्थाय किमपि किमपि प्रलपितवान्। 'इह तया सह कथितम्' 'इह तया सह कुपितम्' 'इह तया सह हसितम्' इत्येवं विलपन्तं तं राजानममात्यैः महता यत्नेन तस्माद्ग्रामादपक्रान्तम्। अत्र करुणरसस्य विस्तरशोनिष्पत्तिरुपलभ्यते। इतः आरभ्यसम्पूर्णे नाटके उदयन-वासवदत्तयोः प्रगाढस्स्नेहः अनेकेषु स्थलेषु प्रकटीकृतो वर्तते। पद्मावत्या सह विवाहोत्तरमपि उदयनो वदति –

पद्मावतीबहुमतायद्यपिरूपशीलमाधुर्यैः।
वासवदत्ताबद्धं न तुतावत्मनोहरति॥ इति।

वासवदत्तायाः त्यागस्य अप्रगाधत्वं तु राज्ञः स्वप्नसन्दर्भे ज्ञायते। स्वप्नगतोऽपि राजा वासवदत्तायाः उपस्थितिम् अवगम्यपृच्छति – 'किं कुपितासि? परं वासवदत्ता ब्रूते – 'नहि नहि दुःखितास्मि' इति। सा स्वाधीनपतिकतां परित्यज्य पत्युः क्षेमलाभाय पद्मावत्याः सपत्नी भवति। अत एव वासवदत्तायाः स्वार्थपरित्यागो नामधर्मः नाटकमिदं विशिष्टं करोति।

उत्तररामचरिते श्रृङ्गाररसः प्रजानां "किं वदन्ती"- उद्भूतापवादहेतोः करुणरसात्मना परिणमति। रामस्य मनसि सीताया श्चारित्र्यविषये न कोऽपि सन्देहो वर्तते। रामस्य सम्भावना तु एवमस्ति –

उत्पत्तिपरिपूतायाःकिमस्याःपावनान्तरैः। तीर्थोदकं च वह्निश्चनान्यतःशुद्धिमर्हतः॥

परन्तु अज्ञाततत्त्वाः अयोध्या पुरवासिनः देव्यां वैदेह्यामपि सापवादास्तिष्ठन्ति। रामस्तु आदर्शभूतो राजा, धर्मपरिपालनमेव प्रधानमिति मन्वानः सततं प्रजारञ्जने तत्परः वदति –

स्नेहंदयां च सौख्यं च यदिवाजानकीमपि। आराधनायलोकानांमुञ्चतोनास्तिमेव्यथा॥ इति।

अतः लोकाराधनायै वरामेण आपन्नसत्वापि सीता वने विसृष्टा। यावत्प्रजाः सत्यमवगच्छन्ति तावत् एषा समस्या वर्तिष्यते। यदा प्रजाः आत्मदोषम् अवगच्छन्ति सत्यमपि अङ्गीकुर्वन्ति तदा समस्या स्वयं दूरी भवति। वाल्मीकिरामायणे यत्करुणान्तमभवत्तदेवात्र हर्षान्तं भवति अस्य मानवीयमूल्यस्य समालम्बनेन।

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मृच्छकटिके औदार्यगुणस्य माहात्म्यं परिपोषितम्। नायकः नायिका च उभौ उदारगुणसम्पन्नौ। वसन्तसेनाचारुदत्तस्य कृते समृद्धिसम्पन्नं जीवनं त्यक्तुमुद्युक्तास्ति चेत्चारुदत्तोऽपि परमोदारतया-वेश्यांकुलवधूरूपेणस्वीकर्तुंसिद्धोऽस्ति। न तावन्मात्रं, रूपकेऽस्मिन् – चोरः, द्यूतकरः, भिक्षुः, मैत्रेयः, वसन्तसेनायाः वृद्धामाता इति सर्वाणि पात्राणि उदारचरितोपेतानि वर्तन्ते। यद्यपि रूपकस्य नाम्नि मृदस्ति तथापि अत्र सुवर्णचेतसाम् अमूल्यं वर्णनमेव भो भवीति।

एवम् उपर्युक्तकाव्यानां संक्षेपसमालोचनेन एतत्स्पष्टं भवति यत्संस्कृतवाङ्मये रसोल्लासानां तथा धार्मिकमूल्यानां च समन्वयः सर्वत्रविलसत्येव। अतः श्रृङ्गाररसप्रधानानि अपि काव्यानि पुरुषार्थबोधने समर्थान्येवेत्यस्माकंनिर्णयः।

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रघुवंशमहाकाव्ये परिसररक्षणम्

Dr. S. L. B. Sankara Sarma

विश्वकविषु महाकवेः कलिदासस्य उत्कृष्टं स्थानमस्ति। खण्डकाव्य-महाकाव्य-रूपकनिर्माणे कालिदासस्य प्रतिभा निरुपमाणा दृस्यते। "कविकुलगुरुः कालिकासो विलासः" इति, "कर्तव्यं कालिदासादेः काव्यानां परिशीलनम्" इति, "कालिदासकविता मम जन्मजन्मनि सम्भवतु" इत्येवं बहवः बहुभङ्गिभिः सहृदयकवयः कालिसकवित्वविषये स्वस्वप्रत्येकाभिलाषं प्रत्येकं प्रकटीकृतवन्तः। अनेन कारणेन एतत् कवेः कवितायाम् अपूर्वरामणीयक-आकर्षण-प्रत्येकप्रबोधादयः प्रत्येकगुणाःप्रकाशन्ते इति सर्वेषामपि अङ्गीकर्तव्यं भवति। अस्य लोकोत्तररचनाचातुर्यवशात् सरस्वत्याः विलास एव कालिदासः इति प्रसिद्धिः समागता। तदनन्तरकालिककविषु अस्य कवेः प्रभावः सुदृढोविराजते।

पुराकवीनां गणनाप्रसङ्गे कनिष्ठिकाधिष्ठित कालिदासः।
अद्यापि तत्तुल्यकवेरभावादनामिका सार्थवती बभूव॥
साकूत मधुरकोमलविलासिनीकण्ठकूजितप्राये।
शिक्षा समयेपि मुदे रतिलीला कालिदासोक्तिः॥
इत्येवमादि श्लोकाः अपि कालिदासस्य औन्नत्यं द्योतयन्तेव।

रघुवंशमहाकाव्यम् - महाकविः कालिदासः "रघुवंशम्, कुमारसम्भवम्" इति द्वे महाकाव्ये, "मेघदूतम्, ऋतुसंहारम्" इति द्वे लघुकाव्ये, "मालविकाग्निमित्रम्, विक्रमो-र्वशीयम्, अभिज्ञान-शाकुन्तलम्" इति त्रीणि रूपकानि च रचितवान्। एकोनविंशति-सर्गात्मके रघुवंशमहा-काव्ये दिलीपप्रभृति-अग्निपर्णपर्यन्तानां रघुवंशीयानां राज्ञां चरितं वर्णितमस्ति। अस्मिन् महाकाव्ये सन्दर्भमनुसृत्य, सन्दर्भपरिकल्प्य च परिसरसंरक्षण-विषयाः सम्यक् प्रतिपादिताः। तथाहि -

मा भूदाश्रमपीडेति परिमेयपुरस्सरौ। अनुभावविशेषात्तु सेनापरिवृताविव॥

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सन्तानार्थी दिलीपः स्वधर्मपत्न्या सुदक्षिणया सह वसिष्ठाश्रमं सैन्यं विहाय गतवान्। यतो हि आश्रमप्रान्ताः प्रशान्तरमणीयाः। स्वपरिवारेन सह गमनेन आश्रमप्रान्तस्य प्रशान्तताया: रमणीयतायाश्च भङ्गः भवेत् इति विचिन्त्य विनैव सैन्यं वसिष्ठाश्रमं गतवन्तौ।अर्थात् आश्रमपरिसरसंरक्षाणे श्रद्धालवः रघुवंशीयाः इत्यवगम्यते। एवमेव सर्वे अपि परिसरसंरक्षणे श्रद्धालवः भूत्वा लोकसंरक्षणं कर्तव्यमिति बोधयति।

परिसरपरिरक्षणम् - परिसरसंरक्षणं नाम परितः ये (प्रणिनः, वृक्षाः) सन्ति, तेषां संरक्षणम्, तथैव जीवनोपयोगिनां पृथिवी-अप्-वायु-आदीनां संरक्षणम् भवति। पञ्चमसर्गे वरतन्तुमहर्षेः शिष्यः कौत्सः गुरुदक्षिणार्थम् अवसरं धनमिच्छन् रघोः सकाशं गतवन्। तदा आश्रमपरिसरसंरक्षणविषयाभिलाषी रघुः कुशलप्रश्नव्याजेन कौत्सं प्रति आश्रमपरिसरविषयानि पृष्टवान्। तथाहि-

आधारबन्धप्रमुखैः प्रयत्नैः संवर्धितानां सुतनिर्विशेषम्।
कच्चिन्न वाय्वादि रुपप्लवो वः श्रमच्छिदामाश्रमपादपानाम्॥

परिसरेषु वृक्षाणां संरक्षणस्यावश्यकता अत्यन्तं वर्तते इति पर्यावरणसंरक्षणवादिनः उद्घोषयन्त्येव। "वृक्षो रक्षति रक्षितः", "दश पुत्रसमो द्रुमः" इत्यादि वाक्यान्यपि एतदेव प्रकटीकुर्वन्ति। अत एव आश्रमपरिसरे विद्यमानानां पादपानां संरक्षणव्यवस्थाविषयादिकं ज्ञातुकामः एव पृष्टवान्। आधारबन्धादि प्रमुखैः प्रयत्नैः सुतनिर्विशेषम् आश्रमपादपान्संवर्धयन्तीति कथनेन सर्वैरपि पादपानां संरक्षणद्वारा परिसरसंरक्षणं कर्तव्यमिति अवगम्यते।

हैयङ्गवीणमादाय घोषवृद्धानुपस्थितान्। नामधेयानि पृच्छन्तौ वन्यानां मार्गशाखिनाम्॥

सुदक्षिणादिलीपौ वसिष्ठाश्रमगनसमये हैयङ्गवीणमादाय स्वसमीपमागतान् घोषवृद्धान् प्रति वन्यानां मार्गशाखिनां नामधेयानि पृच्छन्तौ गतवन्तौ। अनेन वृक्षविशेषसम्बन्धविषयकजिज्ञासा रघुवंशीयानां राज्ञां वर्तते इत्यवगम्यते। एवं कालिदासः स्व काव्येषु वृक्षानां लतानां च वर्णनद्वारा परिसरसंरक्षणार्थं बहुथा प्रयतितवान्। "काव्येषु नाटकं रम्यं नाटकेषु शकुन्तला। तत्रापि च चतुर्थोङ्कः तत्र श्लोक चतुष्टयम्॥"इति प्रसिद्धश्लोके, प्रसिद्धे श्लोकचतुष्टये "पातुं न प्रथमं व्यवस्यतिजलं

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युष्मास्वपीतेषु या..."इत्यादि श्लोकेन शकुन्तला वृक्षान् प्रेम्ना कथं वर्धयतीति वर्णितवान्। अनेन वृक्षाणां संरक्षणंतद्वारा परिसरसंरक्षणं कर्तव्यमिति कालिदासः सम्यक् प्रतिपादितवान्।

परिसरेषु जलसंरक्षणम् - सर्वेषां प्राणिनां जीवने जलस्य महत्त्वम् अत्यन्तं विद्यते। विना जलं जीविनमेव दुर्लभम्। अतः जलसंरक्षणं सर्वेषामपि कर्तव्यमेव।

निर्वर्त्यते यै र्नियमाभिषेको येभ्यो निवापाञ्जलयः पितृणाम्।

तान्युंछषष्ठाङ्कित सैकतानि शिवानि व स्तीर्थजलानि कच्चित्॥

रघुमहाराजः वरतन्तुमहर्षेः शिष्यं कौत्यं प्रति 'हे मुने, आश्रमे यैः जलैः नित्यं स्नानादिकं निवर्त्यते, येभ्यः जलेभ्यः पितृणां निवापांजलयः निवर्त्यन्ते, तानि जलानि शिवानि कच्चित्?' इति पृच्छति। अनेन आश्रमवासिनां जलस्य आवश्यकता अस्तीति बहुधा विचिन्त्य एवं पृष्टवान् इत्यवगम्यते। यदि जलं सम्यक् नास्ति चेत् जलसंरक्षणचर्याः अवश्यं स्वीकर्तव्याः इति भावनया एव एवं पृष्टवान् स्यात्।

एव मेव कुमारसम्भवे पञ्चमसर्गे मायावटुरूपेण आगतः परमेश्वरः तपः कुर्वन्तीं पार्वतीं प्रति - 'जलान्यपि स्नानविधि क्षमानि ते?' इति पृष्टवान्। अर्थात् प्राणिनां जलमत्यन्तम् आवश्यकम्। अतः परिसरेषु शुद्धं जलं संरक्षणीयमस्माभिः।

पशुपक्ष्यादीनां संरक्षणम् - परिसरे विद्यमानां पशुपक्ष्यादीनामपि संरक्षीयमस्ति आस्माभिः। जगदिदं न केवलं मनुष्यानां कृते एव निर्मितम्। सकलचराचराणां कृते निर्मितमिति ज्ञातव्यम्। जगति समतुल्यता नास्ति चेत् भौगोलिक व्यवस्था भ्रष्टा भवति। अतः परिसरेषु पशुपक्ष्यादीनामपि संरक्षणीयम्। महर्षयः स्वेषु आश्रमेषु पशुपक्ष्यादीन् अपि समानभावेन पोषयन्ति। वसिष्ठाश्रमे नन्दीधेनुं सदा पूजयन्ति। दिलीपोपि सन्तानप्राप्त्यर्थं गोसेवां कृतवान्।

क्रियानिमित्तेष्वपि वत्सलत्वादभग्नकामामुनिभिः कुशेषु।

तदङ्कशय्याच्युतनाभिनाला कच्चिन्मृगीणामनघा प्रसूतिः॥

आतपत्ययसंक्षिप्तनीवारासु निषादिभिः। मृगैर्वर्तितरोमान्थमुटजाङ्गणभूमिषु॥

आकीर्णमृषिपत्नीनामुटजद्वाररोधिभिः। अपत्यैरिव नीवारभागधेयोचितैर्मृगैः॥

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इत्यदि रघुवंशमहाकाव्ये द्वितीयसर्गस्थ श्लोकानां द्वारा वसिष्ठाश्रमे ऋषिपत्नयः स्व अपत्यैरिव पशून् पोषयन्तीति अवगम्यते।

सेकान्ते मुनिकन्याभिस्तक्षणोज्झितवृक्षकम्। विश्वासाय विहङ्गानामालवालाम्बुपायिनाम्॥

अनेन ज्ञायते यत् विहङ्गानां पोषनाय मुनिकन्याभिः कृतं प्रयत्नं सम्यक् वर्णितम्। अर्थात् पशुपक्ष्यादीनां पोषनार्थं संरक्षणार्थं च यत्नः करणीयः इति सम्यक् प्रतिपादितम्।

उपसंहारः - एवं कविकुलगुरुः कालिदासमहाकविः रघुवंशमहाकाव्ये परिसरसंरक्षणविषयानि अर्यात् परिसरे विद्यमानानां वृक्षाणां लतानां च संरक्षणम्, परिसरे विद्यमानानां जलानां संरक्षणम्, परिसरे विद्यमानानां पशुपक्ष्यादीनां च संरक्षणम् कर्तव्यमिति सन्दर्भानुसारं वाच्यतया व्यङ्ग्येन च सम्यक् प्रतिपादितवान्।

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कालेभ्यो भववत्[1]

Dr. S. Lakshmidhara Sarma

सूत्रार्थः - `कालविशेषवाचकेभ्यः प्रातिपदिकेभ्यः सास्य देवता इत्यर्थे भवार्थे इव प्रत्ययविधायकं शास्त्रं भवति इत्यर्थकेन `कालेभ्यो भववत्' इति सूत्रेण भवार्थे कालवाचकेभ्यः प्रत्ययविधायकानि `कालाट्ठञ्' (4.3.11) इत्यादीनि शास्त्राणि (श्राद्धे शरदः 4.3.12, विभाषा रोगातपयोः 4.3.13, निशाप्रदोषाभ्यां च 4.3.14, श्वसस्तुट् च 4.3.15, सन्धिवेलाद्यृतुनक्षत्रेभ्योऽण् 4.3.16, प्रावृष एण्यः 4.3.17, वर्षाभ्यष्ठक् 4.3.18, सर्वत्राण् च तलोपश्च 4.3.22, सायंचिरं प्राह्णेप्रगेऽव्ययेभ्यः ट्युट्युलौ तुट् च 4.3.23, विभाषा पूर्वाह्णापराह्णाभ्याम् 4.3.24, संवत्सरात्फलपर्वणोः (वा), चिरपरूत्परारिभ्यस्त्नो वक्तव्यः (वा), (प्रगस्यछन्दसि गलोपश्च (वा), अग्रादिपश्चाड्डिमच् (वा), अन्ताच्चेति वक्तव्यम् (वा)) `सास्य देवता' इत्यर्थे कालवाचकेभ्यः अतिदिश्यन्ते।

उदाहरणानि - यथा मासे भवः, मासिकः, संवत्सरे भवः, सांवत्सरिकः इत्यादौ कालविशेष-वाचकेभ्यः मासादिभ्यः `कालाट्ठञ्' (4.3.11) इति सूत्रेण ठञ् भवति, तथैव मासो देवता अस्य, मासिकं हविः, संवत्सरो देवता अस्य, सांवत्सरिकं हविः इत्यत्रापि `कालाट्ठञ्' इति शास्त्रं प्रवर्तते `कालेभ्यो भववत्' (4.2.34) इत्यतिदेशात्।

एवं ग्रीष्मे भवः, ग्रैष्मः, शिशिरे भवः, शैशिरः, इत्यादौ ऋतुरूपकालवाचकेभ्यः यथा `सन्धि-वेलाद्यृतुनक्षत्रेभ्योऽण्' (4.3.16) इति सूत्रेण अण्प्रत्ययः भवति, तथैव ग्रीष्मो देवता अस्य, ग्रैष्मम् हविः, शिशिरो देवता अस्य शैशिरं हविः इत्यत्रापि तेन सूत्रेण अण् भवति - अस्मादतिदेशात्।

कार्यातिदेशत्वे दोषप्रदर्शनम् - यदि अधिकृतस्य प्रत्ययपदस्य यथाश्रुतार्थकत्वमाश्रित्य, कालेभ्य इति पदं भववत् इत्यनेन सह सम्बध्य कालवाचकेभ्यः भवार्थे इव प्रत्ययाः (भवार्थे ये प्रत्ययाः विहिताः ते) (यस्मात् कस्मादपि) प्रतिपदिकात् सास्य देवता इत्यर्थे भवन्तीत्यर्थः स्वीक्रियते, तदा `कालाट्ठञ्' (4.3.11) `प्रावृष एण्यः' (4.3.17) इत्यादिसूत्रैः कालवाचकेभ्यः भवार्थे विहिताः ठञादिप्रत्ययाः

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[1] अष्टाध्यायी (4.2.34)

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`सास्य देवता' इत्यर्थे काल-वाचकेभ्यः मासादिशब्देभ्य इव अकालवाचकेभ्यः इन्द्रादिशब्देभ्योऽपि प्रवर्तेरन्। तच्च नेष्टम्।

यदि कालेभ्य इति पदं प्रातिपदिकात् इत्यनेनैव सम्बध्य (यस्मात्कस्मादपि) प्रातिपदिकात् भवार्थे इव प्रत्ययाः (भवार्थे ये प्रत्ययाः विहिताः ते) कालवाचकेभ्यः सास्य देवता इत्यर्थे भवन्ति इत्यर्थः स्वीक्रियते, तदा पूर्वोक्तदोषः न भवति, तथापि राष्ट्रियम्, अवारपारीणः इत्यादौ अकालवाचकेभ्यः राष्ट्रादिशब्देभ्यः भवार्थे विहिताः घखयत्प्रभृतयः (राष्ट्रावारपाराद्घखौ 4.2.93, दिगादिभ्यो यत् 4.3.54 इति सूत्रा भ्यां विहिताः) प्रत्ययाः अपि मासादिशब्देभ्यः कालवाचकेभ्यः अतिदिश्येरन्। तदपि नेष्टम्।

यदि कालेभ्य इति पदमावर्त्य भववदित्यनेन च सम्बध्य कालवाचकेभ्यः प्रातिपदिकेभ्यः भवार्थे इव प्रत्ययाः कालवाचके भ्यः प्रातिपदिकेभ्यः `सास्य देवता' इत्यर्थे भवन्ति इत्यर्थः स्वीक्रियते, तदापि कालवाचकात् मासशब्दात् भवार्थे `कालाट्ठञ्' (4.3.11) इति सूत्रेण विहितः ठञ्प्रत्ययः कालवाचकात् प्रावृट्शब्दादपि स्यात्। प्रावृड्शब्दात् भवार्थे `प्रावृष एण्यः' (4.3.17) इति सूत्रविहितः `एण्य'प्रत्ययः मासशब्दादपि स्यात्। एवम् ऋतुरूपकालवाचकेभ्यः ग्रीष्मादिभ्यः भवार्थे `सन्धिवेलाद्यृतुनक्षत्रेभ्योऽण्' (4.3.16) इति सूत्रविहितः अण् ऋतुभिन्नकालवाचकेभ्यः मुहूर्तादिशब्देभ्योऽपि स्यात्। एतदपि नेष्टम्। एवं `कालेभ्यो भववत्' (4.2.34) इत्यस्य कार्यातिदेशकत्वे प्रकृतिप्रत्ययसाङ्कर्यं स्यात्।

शास्त्रातिदेशत्वनिरूपणम् - अतः प्रत्ययपदस्य तद्विधायकशास्त्रपरत्वं स्वीकृत्य `कालवाचकेभ्यः `सास्य देवता' इत्यर्थे भवार्थे इव प्रत्ययविधायकं शास्त्रं स्यात्' इत्यर्थमाश्रित्य शास्त्रातिदेशकत्वं स्वीकार्यम्। तथा सति येभ्यः कालवाचकेभ्यः प्रातिपदिकेभ्यः भवार्थे `कालाट्ठञ्' ( 4.3.11) इत्यादिभिः ये प्रत्ययाः विहिताः, ते एव प्रत्ययाः, तेभ्यः प्रातिपदिकेभ्यः सास्य देवता इत्यर्थे भवन्ति। न तु यस्मात्कस्मादपि कालवाचकात् यः कोऽपि कालवाचकाद्विहितः प्रत्ययः भवतीति न प्रकृतिप्रत्यय-साङ्कर्यरूपः दोषः। अत एव बहुभिः व्याख्यातृभिः `कालेभ्यो भववत्' (4.2.34) इति शास्त्रातिदेशतया उदाहृतम्।

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"कालेभ्यो भववत् इत्यनेन कालवाचिभ्यः तत्र भवः इत्यधिकारे यद्यच्छास्त्रं, तद्देवतार्थे अतिदिश्यते। तेन मासिकम्, प्रावृषेण्यम् इत्यादौ ठञेण्यादि सिध्यति। कार्यातिदेशे हि प्रकृतिप्रत्ययादीनां साङ्कर्यापत्तिः" इति वैद्यनाथपायगुण्डेमहोदयेन भावप्रकाशे उक्तम्।

शास्त्रातिदेशोदाहरणम् - `कालेभ्यो भववत्' इति। अनेन भवार्थे यत् शास्त्रं, तत्र भवः इत्यधिकारविहितं `कालाट्ठञ्' (4.3.11) इति, `प्रावृष एण्यः' (4.3.17) इति च, तस्य अतिदेशः क्रियते। तेन मासो देवता अस्य, मासिकम्, प्रावृट् देवता अस्य, प्रावृषेण्यम् इत्येव भवति। यदि तत्र कार्यातिदेश एव स्यात् प्रकृतिप्रत्ययानां साङ्कर्यापत्त्या मासशब्दात् एण्यः स्यात्" इति शब्दरत्नव्याख्याने भैरवमिश्रैः उक्तम्। ". . . तत्र कालवाचकेभ्यः भवार्थे प्रत्ययविधायकं यच्छास्त्रं, तदेव तेभ्यः सास्य देवता इत्यर्थे प्रत्ययविधानाय कालेभ्यो भववत् (4.2.34) इत्यनेन अतिदिश्यते। तेन देवतार्थेऽपि प्रावृष एण्यः (4.3.17) इत्यादीनां प्रवृत्त्या प्रावृषेण्यादीनां सिद्धिः। कार्यातिदेशे च अत्र उपाधिसाङ्कर्यप्रसङ्गः"। इति चित्रप्रभायां हरिशास्त्रिभिः उक्तम्।

"**शास्त्रातिदेशः**-- कालेभ्यो भववत्। अनेन तत्र भवः इत्यधिकारे यच्छास्त्रं `कालाट्ठञ्' (4.3.11) इति, `प्रावृष एण्यः' इति, तत् `सास्य देवता' इत्यस्मिन् अर्थे अनेन अतिदिश्यन्ते। वत्करणं शास्त्रातिदेशबोधनार्थम्। तेन यस्माद्यः विहितः, तस्मात् स एव भवति, नान्यः। ततश्च मासो देवता अस्य इति, मासिकम्, प्रावृट् देवता अस्य इति प्रावृषेण्यम् इत्येव। यदि कार्यातिदेशः स्यात्, तदा मासशब्दादपि एण्य एव स्यात्" इति लक्ष्मीव्याख्याकारेण उक्तम्।

अत्रेदमवधेयम् -- यद्यपि पूर्वोक्तैः सूत्रैः कालवाचकेभ्यः मासादिभ्यः, श्वः, पुनः पुनः इत्यादि प्रातिपदिकेभ्यः भवार्थे ठञादिप्रत्ययाः विहिताः इति तेभ्यः सर्वेभ्यः `सास्य देवता' इत्यर्थे ते ते प्रत्ययाः शास्त्रतः प्राप्ताः, तथापि लोके, वेदे येषां कालवाचकशब्दानां देवताप्रत्यययोजनेन अर्थबोधनसामर्थ्यं विद्यते तेषामेव शब्दानां देवतार्थे भवार्थविहित-प्रत्यययोजनं समुचितम्। अर्थात् पुनः पुनः भवः, पौनःपुनिकः इतिवत् पुनः पुनः देवता अस्य, पौनः पुनिकं हविः इत्यादिकरणं न युक्तम्। अर्थबोधनसमर्थेष्वेव शब्देषु शास्त्रप्रवृत्तेः सम्मतत्वात्। एतदेव "अथ शब्दानुशासनम्, केषां शब्दानाम्? लौकिकानाम्, वैदिकानां च" इति भाष्ये ध्वनितम् इति।

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The Glory of God Shiva in Shivanandlahari

Dr. Jayashree Aniruddha Sakalkale

शान्तो महान्तो निवसन्ति सन्तोवसन्तवल्लोकहितं चरन्तः।

तीर्णा स्वयं भीमभवार्णवं जनानहेतुनान्यानपि तारयन्तः॥

As this shloka from Vivekchudamani elucidates the contributions of Shri Shankarachrya, who revived the Hindu religion which was lost and defaced by various superficial rituals.[11] He almost single handedly provided fresh breath of life in the religious, philosophical and social perception of Hinduism. He produced monumental literature such as Badrayana Shankara Bhashya and Vivelchudamani for the learned ones and a huge body of lucid stotras for the commoners. He challenged, debated and conquered all other streams of philosophy of his time. He had written commentaries on various Upanishads, Gita, Badrayan Sūtras, many independent writings, several stotras including Atmashatak, Mahishsurmardini-stotra, Shivmanaspooja, Kanakdhara, Saundaryalahri, Shivanandlahri and many more worth a mention.

Introduction to shivanandLahari - Shivanandlahari is series of 100 shlokas using various meters like Shardulvikridit, Shikharini, Malini, Sragdhara and Vasanttilaka. Like his various other stotras it also is dedicated to Lord Shiva. It was composed by Acharya while staying at Shrishailam. The title denotes the ecstatic emotions and waves of spiritual bliss experienced by a devotee worshiping lord Shiva. Shivanandlahari means the waves of happiness in god Shiva's worship.

As the famous Trinity of Hindu mythology believes in the god of creation-Brhma, the supreme provider - Vishnu and the fierce protector-Mahesha that is Shiva. Of all the three - God Shiva is perhaps the most dominant as he also regulates the ultimate destruction and recreation of this universe. He is the prime theme of Shivapurana and Lingapurana where he is elaborated and visualised in various forms and incarnations. The dancing Shiva in his famous Tandavmudra is worshipped by the artisans as Nataraja else where he is Destroyer of all the evil Asuras and the kindest of all the deities as Paritosh and Ashutosh forms of God Shiva. One of the most influential incarnations of lord

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[1] विवेकचूडामणि के के कोल्हटकर प्र. डी एम् डहाणूकर मुंवई 1894. 1/39/13 and Preface of Shivanandlahri, translated by Rama Venkatramana and Uma Krishnaswamy Publication- A Vidya Vriksha Prakashan

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Shiva is Ardhanarinateshwar, which unifies the first inseparable couple of the universe. This paper is an effort to reflect and appreciate the masterly expressions in Shivanandlahari which is like a sweet, juicy and ripened fruit plucked by Shri Shankaracharya who wrote these divine chants in glory of Lord Shiva.

Features of Shivanandlahari - Though Shiva is mostly worshipped as a ferocious deity, contrary to this common belief, Shivanandlahari depicts Shiva in his most tender, caring and sober form which captivates the minds of devotees and common readers. This entire poetic experience created in the Vaidarbhi Riti is very sweet and ripened with Bhaktirasa using Madhya and Prasad Gunas. It showcases, in very impressive manner, all the nine ways of Devotion.

The shlokas are in the form of prayers and offerings made by a staunch devotee to his prime deity that is Lord Shiva. The devotee has focused and concentrated all his mind and soul to get the approval and blessings of Shiva and the most desirable aim for him is to have the divine Darshana which will ensure his ultimate salvation. We the readers can witness this unflinching faith in the words and expressions of these beautiful lines. The eagerness, anxiety and the excitement of actually seeing the God in his most omniscient, omnificent and omnipotent form is visible in the symbols and similes used by Shri Shankaracharya in most appropriate and assertive manner which also indicates the firmness and solidity of the devotee's mind.

Mammat in his Kavyaprakah added the purpose of the stotra literature as Shivetarkshataye which means the literature composed to wipe out all the evil and ill from life but along with this purpose Shivanandlahari is also sung for Darshan of shiva and ultimate salvation. A devotee not only wants happiness in his life but above all the liberation to serve Lord Shiva.

चेतो वाञ्छति मामकं पशुपते चिन्मार्गमृग्यं विभो। गौरीनाथ भवत्पदाब्जयुगलं कैवल्यसौख्यप्रदम्॥ [1]

No surprises, that this great prayer is a must read for most of the Shiva devotees in their daily worship.

Traditional sketch of Shiva - Shivapurana and LingaPurana are the source of all the information we have about Lord Shiva where Lord Shiva is the prime deity. In Shivanandlahri we find many references to these two Puranas. These two depict the Sagun-the Concrete and Nirgun- the Abstract form of Shiva.

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[1] शिवानन्दलहरी translated by Rama Venkatramana and Uma Krishnaswamy Publication - A Vidya Vriksha Prakashan श्लोक 59

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We come across many famous stories and forms of Shiva in many shlokas. He is Tripurhar, who is destroyer of three cities.[1] He is called as Tripurari for the same. It has second reference that he is the destroyer of three cities Sthulasharir, SukshmaSharir and Lingasharir, so that the soul can reach to the ultimate liberation.[2]

त्रयीवेद्यं हृद्यं त्रिपुरहरमाद्यं त्रिनयनं।[3]

He is called 'Karimadgrahi' as Shankara killed Gajasura, torn out his skin and put it on himself, So as he defeated Kari or Gajasura means a demon in the form of an elephant.[4]

भृङ्गीच्छानटनोत्कट करिमदग्राही स्फुरन्माधव-[5]

There are three references to Kalantak. Once, to save his devotee Sage Markandeya, Shiva kicked the chest of Yama, who had come to take the soul of Markandeya. Then Parvati suggested to Shiva that Yama was only doing his duty so he should not be punished.

Many times Shiva is called Mrugdhar, Kardrutamruga, who is holding a deer in his hand. It indicates that the mind is like a deer which is Chanchal and always jumps from one object to another; by holding it in his hand Shiva controls the mind.

Shiva is also described as *'Balenduchudamani* who has the crescent moon in his crown, *Trinayan* having three eyes, *Pashupati-* lord of the beasts, *Chaladuragbharam* having Cobras as an ornaments and *Chanchajatamandalam* having long and wavy hair, Nilgriva who has drunk the Halahal Venom to save the universe, Samba- Shiva's incarnation, the son of Shrikrishna, *Khandparashu* holding axe in hand, *Umanath-* husband of Uma /Parvati, *'UmaAshlishtava-pusham'* means the Shiva embraced by Parvati/Uma, *Bhogindrabharanam* having Ornaments of poisonous cobras. *'Sandhyaramvijrumbhit'* who starts Tandav dance in the evening, *'Pancheshuna cha aadrutah'* means Shiva is

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[1] शिवपुराण 5/1-10/279

[2] Ending notes of Shivanandlahri, translated by Rama Venkatramana and Uma Krishnaswamy Publication- A VidyaVriksha Prakashan

[3] शिवानन्दलहरी श्लोक 3

[4] शिवपुराण खण्ड 5/अध्याय57/पृष्ठ 319

[5] शिवानन्दलहरी श्लोक 51

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offended by the cupid Madana, *'Taskarpati'* means the king of Taskaras-thieves. *'Katyayanishreyase'* means who is bliss of Katyayani or Parvati.

With these entire traditional references one could easily find in the Shiva or Ling Puran here Shiva is depicted as more than this.

Supreme God:

नालं वा परमोपकारकमिदं त्वेकं पशूनां पते

पश्यन् कुक्षिगतान् चराचरगणान् बाह्यस्थितान् रक्षितुम्।

सर्वामर्त्यपलायनौषधमतिज्वालाकरं भीकरं

निक्षिप्तं गरलं गले न गिलितं नोद्गीर्णमेव त्वया॥[1]

In this shlokas Acharya describes the capability of Shiva. Shiva put the Halahal into his gullet to save the universe from it. He never swallows it or vomits it.

The 17th to 22nd Adhyayas of Lingpurana narrate the story of Brahma, Vishnu and Mahesh, where Vishnu himself told Brahma about greatness of Shiva. This is visibly reflected in Shivanadlahari. ShriShankaracarya narrates that Lord Shiva is the supreme God, stronger than Brahma and Vishu. A devotee cannot see the feet of Lord Shiva as All Gods are bowed at Shiva's feet.

कथं पश्येयं मां स्थगयति नमस्संभ्रमजुषां। निलिपानां श्रेणिर्निजकनकमाणिक्यमुकुटैः॥[2]

Brahma had emerged from the naval of Lord Vishnu according to the wish of Shiva. Brahma is supposed to be the creator of this world, but he has to follow the rules of it. He cannot change the fate of any body, it is according to man's deeds. Only Shiva could alter it. A devotee could change his ill fate by worshipping Shiva.

विचारः को वा मां विशदकृपया पाति शिव ते। कटाक्षव्यापारः स्वयमपि च दीनावनपरः॥[3]

That's why devotion to Shiva is the prime most concern of a devotee. Only because of Shiva's compassion every god, including Vishnu, is occupying the divine position. Even the greatest wish of devotee is granted swiftly by Shiva as if he has demanded nothing.

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[1] शिवानन्दलहरी श्लोक 31
[2] Ibid, 17
[3] Ibid, 16

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त्वमेको लोकोनां परमफलदो दिव्यपदवीं वहन्तत्वन्मूलां पुनरपि भजन्ते हरिमुखाः।

कियत्वा दाक्षिण्यं तव मदाशा च कियती कदा वा मद्रक्षां वहसि करुणापूरितदृशा॥[1]

Vishnu himself puts on so many forms like an arrow, a bull, a half part of body as Harihara and a female companion to worship Lord Shiva. If Vishnu is greater than God Shiva is the greatest.

त्वत्पादे नयनार्पणं च कृतवान् त्वदेहभागो हरिः। पूज्यात्पूज्यतरस्स एव हि न चेत् को व् तदन्यो अधिकः॥[2]

In Brahmandapurana Narada tells a story of *Mohini,* Female incarnation of Vishnu. Vishnu again changed himself as *Mohini* for Shiva. *Ayyapa* or *Shasta* is supposed to be their son.[3]

Shiva as always empathetic for his devotee:

आनन्दामृतपूरिता हरपदांभोजालवालोद्यता

स्थैर्योपघ्नमिपेत्य भक्तिलतिका शाखोपशाखान्विता।

उच्चैरमानसकायमानपटलीमाक्रम्य निष्कल्मषा

नित्याभीष्टफलप्रदा भवतु मे सत्कर्मसंवर्धिता॥[4]

It is the prayers of a devotee that his devotion to Shiva may free him from sins, reward for good deeds and result in the final liberation. This beautiful verse reveals the confidence of a devotee in Shiva.

Shiva is named as *Ashutosh* and *Paritosh* which means quick in showering blessings on a devotee. In the very 1st stanza a devotee called him a *'Sadayabhavam'* whose heart is full of compassion for the devotee. He never measures the blessings or fruits of prayers he granted so he is *'Aganitfaldayakah'* and *'Dayakarh'* for a devotee. He is pleaded, pursued and pleased by the good minds. Devotion with pious focused mind and an equally intention is the only key to please Lord Shiva.

उच्चैरमानसकायमानपटलीमाक्रम्य निष्कल्मषा। नित्याभीष्टफलप्रदा भवतु मे सत्कर्मसंवर्धिता॥[1]

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[1] शिवानन्दलहरी, 18

[2] Ibid, श्लोक 82

[3] Brahmanda Purana, Cowkhambha krishnadas Academy, Varanasi, 2000

[4] शिवानन्दलहरी श्लोक 49

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In the result of great devotion a devotee may seek firm opportunity to see his god and reach to the highest point of devotion that is Anand.

आनन्दामृतपूरिता हरपदांभोजालवालालोद्यता। स्थैर्यर्योपघ्रमुपेत्य भक्तिलतिका शाखोपशाखान्विता॥[2]

He is kind hearted for a devotee. He showers the ambrosia of sympathy on his devotee and demolishes all the disasters out of his devotee's life. For all this compassion of Shiva devotee should worship and wait for him eagerly like Chataka waits for the clouds in rainy season.

कारुण्यामृतवर्षिणं घनविपद्ग्रीष्मच्छिदाकर्मठ। ... शंभो वाञ्छति नीलकन्धर सदा त्वां मे मनश्चातकः॥[3]

Nirgun form of Shiva - In India we believe in both from of God that are Sagun which can be realised by five senses and Nirgun which can be realised only by experiencing knowledge of him. It is called Shivatattva. Both Shivpurana and Lingpurana describe this form of Shiva. In Shwetashwatarupnishad also Shiva is described as Nirguna and the Param Daivata.

एको देवः सर्वभूतेषु गूढः सर्वव्यापी सर्वभूतान्तरात्मा।

कर्माध्यक्षः सर्वभूताधिवासः साक्षी चेताकेवलो निर्गुणश्च॥[4]

तमीश्वराणां परमं महेश्वरं तं देवतानां परमं च दैवतम्।

पतिं पतिनां परमं परस्तात् विदाम देवं भुवनेशमीड्यम्॥[5]

In shivpuarana it is depicted that Lord Vishnu and Lord Brahma has a debate over supremacy, Shivatattva incarnated himself as Rudra from the forehead of Brahma to help them.[6]

In 43rd addhyaya we find narration of Shiva. Shiva is dwelling in each and every part of the world. On one hand Lord Shiva is Anadi (does not have starting), Anant (Not having an end), Nirgun (not having any distinctive characteristics), and Nirakar (not having a particular size) and on the other hand he is Sagun (having particular distinctive features) and Bhaktvatsal (affectionate to a devotee). Shiva created the whole universe and appointed

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[1] शिवानन्दलहरी, 49ab

[2] ibid 49cd

[3] Ibid, 52

[4] श्वेताश्वतरोपनिषद् 6/11

[5] Ibid, 6/7

[6] Shivpuranakotirudrasamhita adh. 42 p. 419

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Lord Visnu as Protector. A person with good qualities, free from ego and pure in mind and intellect could acquire the ultimate salvation by worshipping Shiva. The eternal liberation can only be obtained by Shivbhakti.[1]

Shankaracharya propagated the Advait Shankar Darshana based on Vedant or Upanishads. According to it only Brahma Tattva is real. All this world that we see is illusionary as Maya and Jiva, an individual soul is nothing but the part of real Brahmatattva. Brahmatattva was elaborated in some of Upanishads and commentaries and writings of Acharya.

सद्घन चिद्घन नित्यमानन्दघनमक्रियम्। एकमेवाद्वयं ब्रह्म नेह नानास्ति किंचन॥[2]

Shiva is called as Nitya, the eternal power which is never born nor dies. It always remains as it is. In 56th shloka the adjective *'Trigunatman'* is used for him. He possesses Sattva, Raja and Tam Gunas or quality.

अव्यक्तनाम्नी परमेशशक्तिः अनाद्यविद्या त्रिगुणात्मिका।[3]

In Vivekchudamani Acharya says that the power of eternal matter, which creates visible and non visible world and possesses trigunas, is called Avyakta or Maya. So in *Shivanandlahari* Shiva is called *Trigunatman* or *Mayavin* - a creator of *Maya*, common people take all things to be real. The whole world is the Maya of Shiva. He has the cause of *Maya,* infinite lustre so 'He' is *'Amittejas'*. Shiva is the protector of the three worlds and he is ever busy in his endeavour as *Trijagatsamrakshanodyogin*. He not only grants the people all their worldly possessions but protects it as well. So he is *Yogkshemdhurandhar.*

श्रुति or आम्नाय means *Vedas* which include *Vedsamhitas, Brahmans* and *Upnishads.* In *Vivekchudamani* - Acharya says Vedas areto be instruments to know the *Brahmatattva.*

वेदान्तसिध्दान्तनिरुक्तिरेषा ब्रह्मैव जीवः सकलं जगच्च।

अखण्डरूपस्थितिरेव मोक्षः ब्रह्मद्वितीयेश्रुतयः प्रमाणम्॥[4]

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[1] ShivpuranaKotirudraSamhita/43/420

[2] विवेकचूडामणि के के कोल्हटकर प्र. डी एम् डहाणूकर मुंवई 894.13/466/181

[3] Ibid, 1894.सर्ग 2, 110/ 41.

[4] विवेकचूडामणि के के कोल्हटकर प्र. डी एम् डहाणूकर मुंवई 1894. 13/479/185.

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In Shivanandlaharialso Acharya says that Shiva is 'श्रुतिशिरस्थानान्तराधिष्ठितं' who is above Vedas,'सकलाम्नायान्तसंचारिणे' described in Vedas,'त्रयीवेद्य', 'श्रुतिपदैः वेद्यः' means it has to be learnt with the help of Vedic verses. He is Vedya and Adya, means he is to be pursued and attained. In Shivanandlahari Lord Shiva is the creator of the world. He creates it for his mirth.

क्रीडार्थं सृजसि प्रपञ्चमखिलं क्रीडामृगास्ते जनाः।[1]

In Badarayana sūtras the cause of creating the universe by the god is discussed as लोकवत्तु लीलाकैवल्यम्।[2]

The Brahmatattva created this universe as part for his own amusement. There is no particular reason for it. He is *Tamomochaka* means he sets people free from the Tama-the evil characteristic.He knows everything that happens in this world, actually with his permission only things happen.He occupies everything- both inner and outer matter - *Bahyantarvyapin.* Shiva is called *Kaivalyanath*. Kaivalya is the fifth kind of Mukti.

अथ ते संप्रवक्ष्यामि स्वरूपं परमात्मनः। यद्विज्ञाय नरो बंधान्मुक्तः कैवल्यमश्नुते॥[3]

When the devotee realises the eternal truth, frees himself from all the binding and experiences the Kaivalya status. Like Maya - Kaivalya belongs to Lord Shiva according to Acharya. He is the key to bliss of knowledge.- *Dnyananand Aushdhi*. He possesses good quality – *Gunavishkritam, Sadvasanashobhitam* – he has elegance of virtues. चिदालम्ब वा प्रत्यक्षचिन्मूर्ति – apprehended as a personification of knowledge. Thus Shivatattva is narrated in Shivanandlahari.

Conclusions – (1) Shivanandlahari stotra highlights all the characteristics of Lord Shiva. Shivanandlahari is song sung by a devotee who believes that he would definitely find everlasting liberation at the feet of Shiva. A devotee knows the process of Bhakti and is ready to take all efforts necessary for it. He is worshipping the supreme God Shiva. Concentrating his mind on Shiva, praising him by narrating Shiva's glory, requesting him to decrease his personal grief,

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[1] शिवानन्दलहरी श्लोक 66.

[2] व्यासप्रणीतब्रह्मसूत्र, हरिकृष्णदास गोयन्दका,गीताप्रेस गोरखपूर, सं. 2009.

[3] विवेकचूडामणि के के कोल्हटकर प्र. डी एम् डहाणूकर मुंबई 1894. 4/126/49.

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and lastly a devotee is pleading for the ultimate aim of his devotion that is the Salvation for his Soul. This stotra reveals the importance of Bhakti as the pathway to better and satisfied life.

(2) Sagun form: A devotee worships the visible form of Shiva-who had decimated many an evil powers, had done extraordinary exertions, danced in the evening, attacked by the cupid Madana and many more things. This elaboration thoroughly, impressively and beautifully portrays Shiva. This form of Shiva is more familiar to a devotee. A devotee may express his wishes and get them fulfilled by the grace of Shiva.

(3) Nirgun form: Shiva is also described in the Nirgun form - that is non figurative form of Shiva or Shivatattva. Shiva is described as the lustre that could not be measured. Here we can find Shiva's unification with the eternal power Bramatattva that is elaborate by Acharya in several of his writings. Both forms of Shiva are clearly stated in it. The Glory of God Shiva is at its greatest pinnacle in this stotra.

Thus, This stotra underlines the ultimate fruit of devotion which is the Emancipation. All the words are glorious in the Language and Philosophy. This jewel by Shankaracharya is a masterpiece - both inspiring and an unforgettable experience.

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Jaina approach to meaning: An Introductory Analysis*

Dhirendra Kumar

In Jaina system, the approach to language as communication system is in service of its ethics-oriented philosophy. The problem of meaning is proper part of the problem of knowledge for the Jainas. Certain ontological categories and definitions are pre-given. It sets the task of what types of knowledge content (prameya) are there to know, so it is clear for example that knowledge of an Omniscient One is unlimited, and immediate in the sense of being free from instrumental boundaries of sensation and mentation. It has a very elaborate metaphysical framework. A boundary of what is knowable/achievable from objectivist and subjective epistemology is also clear from its prameya-śāstra (ontology).

Jaina system classifies jñāna (knowledge) into aparokṣa[1] (immediate) and parokṣa (mediate). Only complete/exhaustive/ absolute cognition is termed as true/real jñāna. A cognition achieved through the use/aid of a bio-physical sensing power structures (e.g. eye, ear etc.) or mental sensing power (e.g. sensing mental states/content) is immediate. i.e. direct but partial/limited. Mental or physical-sense-aidedness/ instrumentality, including clairvoyance (avadhi-jñāna) and telepathy/ mind-reading (manaḥ-paryāya), and its derivative—reasoning (anumana) itself make such knowledge a partial/limited or sensory process-dependent. In other words, sensors themselves self-limit the process of gaining any knowledge beyond that sensory graspability. Immediate knowledge of anything is place-time and sensing-angle or perspective dependent reality, and therefore, such resulting cognition is knowledge/knowable from a standpoint (naya).[2] Only an Omniscient One (kevalajñānī) has access to immediate as well as unlimited access to reality in all aspects (i.e. the absolute knowledge).

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* This research is part of the ongoing work on the doctoral thesis entitled "Problem of Meaning in Mādhyamika and Derridean Perspectives: A Philosophical Analysis" by the author.

[1] The aparokṣa jñāna is superior to parokṣa jñāna. It is of three kinds—avadhi, manaḥ-paryāya, and kevala.

[2] There are seven types of *nayas* listed in order of decreasing denotative force—naigama, saṅgraha, vyavahāra, ṛjusūtra, śabda, samabhirūḍha, and evambhūta. For more details see: 2014 of 'Applied Philosophy Of Anekanta' (online edition) by Samani Shashi Pragya (Section 3.3.2 Seven Types of Nayavāda). Available at (http://www.herenow4u.net/index.php?id=98239).

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Jaina system is based on a posteriori logic. Knowledge from immediate source is the basis of assertions, statements and overall ethical practice. A frameworked reasoning is not subscribed to before the experience itself. The priority of the direct non-mediated experience makes them reject a priori logic which presumes a machinery to process experiential knowledge in pre-determined fashion. Such mediating mechanism causes distortion in processing experience and hence the description of reality. Jethalal S. Zaveri aptly describes the Jaina position on pure (a priori) logic as follows:

> Pure logic, prior to and independent of experience is a blind guide to the determination of Truth. Logic is to rationalize and systematize what experience offers. All our knowledge is ultimately derived from experience. Even the knowledge that something exists is not capable of being derived from any other source. The existence and behaviour of things and their mutual relationship can be ascertained only on the basis of experience and the function of reason or pure logic is only to reduce the data of experience to order and system. To allow logic to work in vacuo and to dictate term to the data of experience to behave in a way different from their own is neither a sound philosophical procedure nor a safe course of thought. The unfettered exercise of logic in defiance of the testimony of experience, has been responsible for the hopelessly chaotic results achieved by metaphysical speculations.[1]

The *naya* docrtine is a distinct innovation of Jaina epistemology besides a distinctly organised pramāṇa theory. The three pramāṇas (means of knowing) accepted by the Jaina system are the perception[2], inference (anumāna)[3], and authoritative testimony (śruta/śabda) all of which give the mediated knowledge.[4] Let us be reminded here that the two types of immediate extra-

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[1] See 'Anekāntavāda And Syādvāda' edited by Sreechand Rampuria, 2011 – online edition (Section: Experience Vs. Pure (A Priori) Logic). Available at (http://www.herenow4u.net/index.php?id=80690).

[2] Pratyakṣa (perception) is of two types in Jaina epistemology—pāramārthika pratyakṣa and sāṁvyavahārika pratyakṣa; the former is the real/authentic means of knowing available to an Omniscient One only; here we mean the latter one which is a physical-sense based or mental conventional direct perception.

[3] The conventional direct perception and inference together constitute *mati*

[4] Even a thousand co-occurrence of smoke and fire do not guarantee such non-co-occurrence the following time, so inference is only conventionally valid. Testimony is verbal hence remains an incomplete/partial expression of reality.

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sensory (avadhi-jñāna) and extra-ordinary (manah-paryaya) pramāṇas discussed above also do not have fitness to give absolute knowledge. All knowledge which is not the knowledge of the Omnicient One remains knowledge from *a* stance or perspective. The factual statements/propositions are perspective-bound, hence partial/limited from both the neutral perspectiveless and all-facet-fullness of Omniscience which is the true/absolute knowledge. All such stated propositional claims of knowledge/judgement of Reality are flawed/partial. Knowledge acquisition from words is *śrutajñāna* (vocable knowledge). For Jainas, the truthfulness/validity of linguistic knowledge has the same problem as the problem of validity of knowledge itself. It calls into question the extrinsic validity (parataḥ-prāmāṇyavāda) of knowledge. Words indicate/denote objects but they do not express any referent completely in its totality. They do express objects but partially. In other words, words neither merely name/label/indicate nor totally/exactly express the object (referent).

The verbal expression and comprehension are also perspectival. The meaning of a word is the mental-image it produces. Similarly a statement produces/generates a mental-image/denotation of the intended situation (state of affairs). A linguistic expression is called 'true language' if it is avyabhicārī (conformative) to the mental-image of speaker. If the expression/statement does not produce that image, then it is called 'untrue language'. In communication, the listener (cognising agent) determines the right meaning through *nikṣepas*. It disallows or removes unintended meaning and applies the relevant one for the context. Sagarmal Jain quotes Sanghvi to elucidate the role of *nikṣepas*:

> [T]he chief medium of all the human conduct and transaction of knowledge is language. Languages are made of words. According to the intention of the speaker and the context, the same word may be used in different meanings. There are at least four senses in which words are used. These four are the four classes of words meaning in general. This classification is known as niksepa by knowing which, the intention of the speaker becomes easily known. (Jain, 2006, p. 101)

Thus, the four canonical *nikṣepas* are four ways in which something being referred to could make sense. As a determinant of the right sense, they are applied to the words/expressions to remove contradictory meaning and ascertain the contextually appropriate intended meaning. These are – simply labelled or named (nāma), especially-attributed signifying (sthāpanā), substance-signifying (dravya) and

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state-signifying (bhāva).[1] They help to understand the right meaning by determining speaker's intention by analysing the utterance.

The *nikṣepa*-docrine is an ingenious classifier for a label in terms of how a reference functions. Similarly *nayas* work as relativity-classifier. If we wish to make a linguistic statement on the existential status of an object, then the ideal language description factored on *naya* and *nikṣepa* are the syāt-statements. In this manner, what gets reified as 'meaning' in ordinary language gets relativised in Jaina ideal language taking into account the limitations of ordinary language.

Jainacaryas believe that even the knowledge of the Omniscient One if expressed verbally becomes knowledge from a view-point or stance (naya).[2] However, using the criteria of *naya* and *nikṣepa* one can determine the right meaning for the context and can determine its (conventional) validity too. Jain (2006) states:

> The question of validity of a statement ultimately is, in fact, the question of the validity of knowledge, because the basis on which validity of a statement is judged, is the mental image emerged in the consciousness of the listener and which in itself is a form of knowledge. Hence, the validity of a statement is fundamentally the validity of knowledge. Linguistic knowledge is after all a kind of *Śrutajñāna*.[3]

The metaphysical status of sound (śabda) in Jaina system is as follows. Word is pudgala-paryāya (modification of physical/material substance). This makes sense when we recognise a pattern out of it. In this way, the Jaina system conceptualises language as utterances of physical sound-tokens. It is therefore, directly relevant to the actual problem of communication of knowledge in which one has to use a physical mechanism for ordinary communication. Jainacaryas often use the term *vacana-vargaṇā* or *bhāṣā-vargaṇā* clearly denoting speech as a materialisc phenomemon.[4] In this connection, Glinika (2016) quotes from *Tattvârtha-sūtra-rāja-vārttika*

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[1] nāma sthāpanā dravya bhāvatastannyāsaḥ/Tattvārtha-sūtra, verse 5/. See also 'Philosophy in Classical India: The Proper Work of Reason', Jonardon Ganeri (2001/2006, p.133).

[2] *naya* is used in two senses in Jaina Philosophy—1. Partial/relative viewpoint of an object; 2. A judgement about an object from a partial/relative viewpoint.

[3] Jaina Philosophy of Language, Sagarmal Jain (2006, p. 113).

[4] vacana-vargaṇā = "set of quadrons forming thoughts" (trans. from the article 'Materiality of Language in Jain Philosophy: Introductory Matters', Małgorzata Glinicka (2016), see p. 165 for a brief discussion on Jaina theory of molecules (vargaṇās). Available at (http://cejsh.icm.edu.pl/cejsh/element/bwmeta1.element.hdl_11089_20327/c/hybris35_Glinicka_156_176.pdf)

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of Akalaṅka on the mattergic nature of speech as follows:

The speech has two varieties (dvidhā vāk) – physical speech (dravya-vāg) and psychical speech (bhāva-vāk). Both forms are mattergic (sôbhayī paudgalikī). They are mattergic with respect to their being instrumental in production (tan nimittavāt) and effects on mattergy (pudgala-kāryatvād). The psychical speech is mattergic because it is caused by the operation (kṣayôpaśama) of energy obstructing karma (vīryâtarāya), knowledge-obscuring karma of sensory and vocablel subspecies (mati-śruta-jñānâvaraṇa) and physique-making karma (nāma-lābha) of limbs and sublimbs. It cannot be there in the absence of the above mattergic karmic species (tad-abhāve tad-vṛtty-abhāvāt). The physical speech is also mattergic which is transformed into speech (pudgala-vāktyena vipariṇamata) through palate, lips etc. prompted by active soul endowed with this capacity. This is mattergic also as it is received by the sense of hearing (śrotrêṃdriya-viṣayatvāt)[1]

It is emphasized that whatever is communicated through language, even if it is validated remains *a* truth from a stance and not the complete truth. Thus, the medium (i.e. language in any mode—speech, gestural signing, writing) itself imposes limitation on expression of total reality. So one can use language for its practical utility and for communication of knowledge but for ultimate knowledge, one has to shift from or transcend physical and mental forms of language altogether. However, Jainacaryas developed syād-vāda which helps in making a right statement about anything. Taking into account the multidimentionality of reality and limitation of ordinary language, syād-vāda gives a way of ideal description. In this regard, Ācārya Hemacandra (12th century) says:

सदेव, सत्स्यात्सदिति त्रिधार्थो मीयेत दुर्नीतिनयप्रमाणैः।

यथार्थदर्सी तु नयप्रमाणपथेन दुर्नीतिपथं त्वमास्थः॥

[Meaning: A thing is cognized in three ways: through a perverse view-point (durnaya) as "It is real only", through a partial view-point (naya) as "It is real" and through right knowledge (pramāṇa) as "In a way, it is real". You, the seer of truth, abandon the path of perverse view-point by the path which consists of partial view-point and right knowledge.][2]

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[1] RVār V. 19. 15 (as cited in Glinika, 2016, p. 168).

[2] Anyayoga-vyavaccheda-dvātriṁśikā verse 28; trans. from Gokhale ('Jaina approach to language', n.d., fn. 15). Available at (http://epgp.inflibnet.ac.in/epgpdata/uploads/epgp_content/S000027PH/P000618/M010294/E

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Thus, in the Jaina approach, the right knowledge (pramāṇa) when stated in the standard manner is indeed syād-vāda. It is further developed as *saptabhaṅgī-naya* – the doctrine of seven-fold predication. This hepta-lectical schema slices up *anekāntic* reality into seven syāt-statements which are considered as the complete logical statement possible in a language-based logical machinery. For example, a syād-vāda logical application for something (say *S*) could be given as follows:[1]

(i) syādasti – *S* is existent.

(ii) syānnāsti – *S* is not existent.

(iii) syādasti ca nāsti ca – *S* is both existent and not existent.

(iv) syādavaktavyam – *S* is indescribable.

(v) syādasti ca avaktavyaṁ ca – *S* is existent and S is indescribable.

(vi) syānnāsti ca avaktavyaṁ ca – *S* is not existent and S is indescribable.

(vii) syādasti ca nāsti ca avaktavyaṁ ca – *S* is existent and S is not existent and indescribable.

A rationale for its application appears in *Tattvârtha-sūtra-rāja-vārttika* of Akalaṅka as follows: pudgala-dravyaṃ rūpa-sparśâdi-pāriṇāmika-dravyârthād eṣāt syād ekam, pratiniyataîkâneka-saṃkhyeyâsaṃkheyânanta-pradeśa-paryāyād eṣāt syād anekaṃ syāt saṃkheyaṃ syād asaṃkhyeyaṃ syād anantam. [Meaning: Material substance from one point of view is one, [when we talk about] the substantial object undergoing transformation of form, touch etc., but it is not one when [we talk about,] different in each case, mode of being made up of parts – not one, definite in number, innumerable and infinite – from one point of view it is not one, from other point of view it is definite, from other innumerable, and [finally] from other infinite.][2]

Validity (prāmāṇyavāda) and the related reality determinants (i.e. satya-dvyaya; tarka/nyāya; vibhajyavāda; naya and nikṣepa) are very important in the Jaina pramāṇa theory. Strictly speaking, we get only 'appearances' from the sensing faculties therefore, prāmāṇyavāda itself is branch devoted to ascertainment of appearance–reality match from available perception and inferential process.

T/146037681411.39.1.pdf). For a discussion on this verse, see his lecture article: 'Linguistic Philosophy in Jainism' (2014, p. 14).

[1] For a discussion on its interpretation, see 'Anekāntavāda and Syādvāda' edited by Sreechand Rampuria, 2011 – online edition (Section: The Doctrine Of Syādvāda : Examination Of Different Interpretations – Section VI). Available at (http://www.herenow4u.net/index.php?id=80690).

[2] RVār I. 7. 14 (as translated in Glinika 2016, p. 164).

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Vibhajyavāda has been a common/shared doctrinal strategy that early Buddhist and Jainas have used to tackle both the ordinary and philosophical questions. Vibhajya method helps to avoid miscommunication through language. Philosophical knowledge is often composed in terse, precise register. It is different from ordinary language in many aspects. Philosophers naturally avoid ambiguities in their discourse, and thus try to ensure that true-referents of their labels/terms are not mistaken easily. Yet unintended mis-communication can occur due to nature of limitations inherent of specific utterances in language. In fact, this is the reason the Buddha remained silent in answer to certain metaphysical questions (in fact, silence is also an accepted mode of answer in Buddhist system).

Buddha and Mahāvira have distinguished categorical-definite and non-categorical-indefinite (ekaṃsika and anekaṃsika) answerhood, and absolute-extreme and non-absolute-analytic (ekānta-vāda and vibhajja-vāda) view-points. Only those doctrines are asserted categorically (ekaṃsika) which are capable of being assertable thus. Others are asserted non-categorically (anekaṃsika). Matilal argues that both the anekaṃsika method and the vibhajya method were forerunner of the anekānta-vāda.[1] Jain states, "[M]ethod of analysing the questions for their solutions is known as vibhajyavāda (Analytic method based on Divisions) in the Jaina and the Buddhist traditions. (Jain, 2006, p. 10)". He even argues that vibhajya-vāda is the early concept of contemporary philosophy of language.[2]

It is interesting to note that using the notion of relativity Prajna (2014) has drawn parallels and overlaps between Anekanta and Derrida's deconstruction.[3] In her analysis, the hermeneutic freedom of Derridean deconstruction parallels the relativity of word and meaning of *anekāntic* perspective.

An exhaustive cognition is neither possible nor its exhaustive representation is feasible through a linguistic sign-system. Such cognition is available to the Omniscient One (kevalajñānī) only. Even He cannot express it fully given the limitation of language. Only its practical functionality is appreciated. Thus, it does not lead to an absolutism of 'meaning' in the Jaina approach to language.

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[1] See 'Chapter 2 : Vibhajya-vada as a philosophic method' of the book 'Central Philosophy of Jainism (Anetānta-Vāda)' by Bimal Krishna Matilal (1981) for an overview of this method.
[2] See Jain (2006), pp. 10-13.
[3] See Pragya, 2014 – online edition (Section 4.7.4: Overlapping Between Jainism and Derridean Philosophical View). Available at (http://www.herenow4u.net/index.php?id=98239).

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वरमेकः गुणी पुत्रः

Dr. N. Sridhar

भारते कालोऽयं यूनां। अधिकाः भारतीयाः युवानः एव। अत एव भारतमधुना विश्वे अग्रे सरति। विश्वे सर्वत्र सर्वेषु कार्यालयेषु भारतस्य युवानः द्रष्टुं शक्याः। कस्यचिद्देशस्य संस्कृतिः अतीवमुख्या भवति। विश्वे भारतीयसंस्कृतेः उत्कर्षतरा काचित् संस्कृतिः कदाचिदपि न भवितुमर्हति। स्वामिनः विवेकानन्दस्य वचांसि सन्ति यदि अयं संसारः गृहं तर्हि तस्य गृहस्य मन्दिरं भवति भारतम्। अपि च ह्वान्-साङ्ग् एति चीनयात्री स्वानुभवे लिखति रात्रौ अन्धकारे यथा चन्द्रः स्वप्रकाशेन भासते जनान् च मार्गं प्रदर्शयति तथैव विश्वस्य सर्वेभ्यः देशेभ्यः अन्धकारे भारतमेव चन्द्र इव मार्गं प्रदर्शयति।[1] तथा वर्तते भारतस्य संस्कृतेः गरिमा विश्वे परन्तु अधुना वयं युवानः पाश्चात्यसभ्यतां संस्कृतिं च अनुसरन् स्वसंस्कृतिं विस्मरन्तः जीवामः। अस्माकं संस्कृतेः मूलाधारः पितृणामाज्ञापालनमेव यं च वयमधुना नैव कुर्मः। पुराणे जनाः कथं आसन् तेषां जीवनं च कथमासीदिति किञ्चित् पश्यामः।

पुराणेतिहासेषु द्रष्टुं शक्यते यत् तदानींतन जनाः स्वपितृणां सेवायामेव लग्नाः आसन्। भगवान् श्रीरामः पितुराज्ञापालनार्थं वनं अगच्छत्। श्रीरामः पितुः आज्ञां वेदोक्तमन्त्रमिव अपालयत्। पितृणां सेवा एव तेषां मुख्यं कार्यमासीत्। अनन्तरं श्रीरामः चक्रवर्तीराजा अभवत्। एवमेव वनवासगमनात् प्राक् यदा लक्ष्मणः सुमित्रायाः आज्ञां स्वीकर्तुं गतवान् तदा सुमित्रा एवं कथयति –

रामं दशरथं विद्धि मां विद्धि जनकात्मजा। अयोध्यामटवीं विद्धि गच्छ तात यथासुखम्॥[2]

एवमेव श्रवणकुमारस्य पितृभक्तिरप्यवलोकनीयः। एषः कुमारः स्वान्धपितरौ स्वस्य स्कन्धे स्थापयित्वा तौ तीर्थयात्रां प्रति स्वीकृत्य गतवान्। परन्तु अद्यतनसमाजे वयं पश्यामः, बहवः वृद्धावस्थायां पुत्रसन्निकृष्टविरहे क्लेशं अनुभवन्ति। अस्य प्रमुखकारणान्यपि प्रायः वयं सर्वे जानीमः। पितृणां सेवाऽधुना न्यूना जाताः। न केवलमिदमपितु पितृनिन्दकाऽप्यधिकाः भवन्ति। ये जन्म दत्वा बाल्यात् पालितवन्तः तानेव तेषां पुत्राः पीडयन्ति। मातापितरौ कीयान् कष्टाननुभवन्तीति ते न जानान्ति।

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[1] History of India, Volume 9

[2] श्रीमद्वाल्मीकिरामायणम् – अयोध्याकाण्डम् – 40.9

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अतः एतादृश पुत्रेभ्यः न कोऽपि लाभः, अपितु सर्वथा हानिः एव। एते लोके कुपुत्राः इति सज्ञां भजते। लोके कुपुत्राः मा भवेदिति कृत्वा हितोपदेशे एतान्निन्दयति आचार्यः नारायणपण्डितः। तत्र त्रयोदशश्लोकेषु कुपुत्राणां चरित्रचित्रणं कृतवन्तः आचार्यः। हितोपदेशे कथामाध्यमेन मूर्खराजकुमारान् पाठयति आचार्यः नारायणपण्डितः। एतासु कथासु पशुपक्षीणां विशेषता अधिकं वर्तते। तान् प्रयुज्यैव सर्वाः कथाः उक्ताः। समाजे वर्तमान नैतिकमूल्यानां चर्चा अनया विधया कृता। आदौ प्रस्तावनायां पुत्रः कथं न भवितव्यमिति विचारितवन्तः।

तत्रोच्यते पुत्रः यदि विद्याध्ययने न लग्नः, न वा विवेकशीलः, न च धर्माननुसरति तर्हि तेन न कोऽपि लाभः। विद्याध्ययनं विना जीवने धनोपार्जने क्लेशः। अविवेकिनां तु अन्या गतिः। तेषां समीचीनासमीचीनेषु बुद्धिः न गच्छति। अपि च अविवेकिनां सङ्गत्वेन दुःखमेवायाति। ये च पुत्राः धर्मान्नानुसरन्ति ते पापकर्मसु रताः पितृभ्यां दुःखमेव ददति। यथा चक्षुषा काणपुरुषस्य चक्षुर्भवति चेदपि तेन वस्तुसिद्धिर्न भवति। स तु पीडाय एव। उक्तं च –

कोऽर्थः पुत्रेण जातेन, यो न विद्वान्न धार्मिकः। काणेन चक्षुषा किं वा, चक्षुःपीडैव केवलम्॥[1]

मूर्खपुत्रः कीदृशः क्लेशकरः इति प्रदर्शयन् आचार्यः नारायणपण्डितः वदन्ति–

अजातमृतमूर्खाणां वरमाद्यौ न चाऽन्तिमः। सकृद्दुःखकरावाद्यावन्तिमस्तु पदे पदे॥[2]

अनुत्पन्नः, उत्पन्नोऽपिमृतः, तथा चोत्पन्नोऽपि जीवन्नपि जडः। एतेषु त्रिविधपुरुषेष्वाद्यावजात-मृतौ पुत्रौ तु वरम् परन्तु अन्तिमः मूर्खस्तु नैव वरं, कुतश्चेदाद्यौ सकृदेव दुःखकरौ भवतः। अन्तिमः मूर्खस्य कस्मिनपि कार्ये निपुणाभावे अज्ञानत्वाच्च सर्वदैव सः क्लेशकरः भवति।

पुत्रः कथं भवितव्यमिति चेत्तेन तस्य वंशस्य समुन्नतिः भवेत्। अर्थात् सः विवेकशीलः, विनम्रः, सदाचारयुक्तः, कार्येषु निपुणः, धर्मानुयायी, विश्वसनीयश्च भवेत्। तेन कृत कर्मेभ्यः लोके सर्वैः सुखमनुभवेत्। तेन पितृणां सेवा कुर्यात्, ज्येष्ठानां चादरः कुर्यात्। पुत्रः स्वपितृभ्यां नेत्रवत् भवेत्। अत

एवोच्यते - स जातो येन जातेन याति वंशः समुन्नतिम्। परिवर्त्तिनि संसारे मृतः को वा न जायते॥[1]

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[1] हितोपदेशः – कथामुखम् – 12
[2] Ibid, 13.

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अपि च यदि पुत्रः भवेत्तर्हि गुणवान् भवेत्। सोऽहंकारमदमोहालस्य लोभादिदोषरहितः भवेत्। सुपुत्रैः शरीरेण दानं परित्राणं च कुर्यात्। वाचा सत्यं प्रियं हितं स्वाध्यायश्चेति। निर्गुणः पुत्रः तु सर्वदा हिंसास्तेयासत्यचोरणादि क्रियासु कुशलः भवति। तेन सर्वदा गृहे पीडाक्लेशकलहानां समूहः भवति। अतोच्यते – गुणगणगणनाऽऽरम्भे न पतति कठिनी सुसम्भ्रमाद्यस्य।

तेनाऽम्बा यदि सुतिनी! वद वन्ध्या कीदृशी भवति॥[2]

एवमग्रे उच्यते -

वरमेको गुणी पुत्रो, न च मूर्खशतान्यपि। एकश्चन्द्रस्तमो हन्ति न च तारागणोऽपि च॥[3]

शतमूर्खमुत्राणामपेक्षया एकः गुणीपुत्रैव श्रेष्ठः। यथा कोटिशः तारागणोऽपि अन्धकारं नाशयितुं न प्रभवन्ति परन्तु एकैव चन्द्रः तमो हन्ति। तद्वत् सामर्थ्यहीनाः शतमूर्खपुत्राः कार्याणि न साधयितुं शक्नुवन्ति यत्र एकेनैव गुणी सामर्थ्यशालीपुत्रेण किमपि साधितुं शक्यते। कठोपनिषदि अपि द्रष्टुं शक्नुमः यत् नचिकेता यमं लोककल्याणाय एव वरं पृच्छति। पित्रा दीयमानं दानं व्यर्थं न भवेदिति बहुधा प्रयत्नं करोति सः बालकः। सर्वदा पितुः मर्यादा रक्षिता स्यादिति सः यतते। न तस्य लौकिकजीवने काऽपि इच्छा अपितु सः मुमुक्षुः। स्ववयस्केषु सः उत्तमः। एतादृशः पुत्रः न सर्वैः लभ्यते परन्तु सर्वेऽपि पुत्राः तादृशं भवितुं प्रयत्नं कर्तुं शक्नुवन्ति।

उपसंहारः - वृद्धावस्थायां यदि पुत्रः आज्ञाकारी न भवेत्तर्हि मातापितरौ महान् क्लेशः अनुभवतः। तस्यामवस्थायां शक्तेरभावात् तेऽधिकश्रमं कर्तुं न प्रभवन्ति। अतः पुत्रादयः तेषां स्थितिः अवगम्य अवश्यं तेषामाज्ञायाः पालनं करणीयम्। न केवलमेतत्, अपितु पित्रोराज्ञानुसारेणैवास्माभिरनुसरणीयम्। जगद्गुरवः आदिशङ्कराचार्याः अपि मातुराज्ञानुसारेणैव सन्यासधर्मे प्रवृत्ताः। अतः इदम् अतीव आवश्यकं यत् पुत्रैः पितुराज्ञाम् आवश्यं परिपालनीयेति।

मातृदेवो भव। पितृदेवो भव। आचार्यदेवो भव। अतिथिदेवोभव॥[4]

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[1] हितोपदेशः – कथामुखम् – 14

[2] Ibid, 15

[3] Ibid, 17

[4] तैत्तिरीयोपनिषत्, शिक्षावल्ली, ११ अनुवाक्

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Educational and Social Inequality among the Children in the Rural Odisha

Dr. Manas Kumar Malik

Education enhances the dignity and self-respect of human being in the society. The Jometien Declaration (1990) placed education at the centre stage for ensuring the welfare of children by declaring it as a basic need on par with other human and social needs and therefore an unchallengeable right of every individual and basic obligation of the whole human kind (Govinda, 2007).

Since independence universalisation of elementary education has been one of the most important goals of educational development in India. India is a home of 400 million children from the age group of 5-18 years and it is the highest in the world. There are 253 million adolescent in India currently aged 10-19 years, comprising 21% of the total population of India (Census, 2011). Half of the child population is out of school at secondary and senior secondary level. More over not only girls but also Dalit (Scheduled Caste) is more prone to dropping out from the schooling due to several reasons for India. India is characterised by the prevalence of regional and social disparities in various development aspects and educational attainment in particular. The pattern of inequality in education correlates consistently and significantly with caste, class, gender and further poverty with complex interaction between each and perpetuates the differential access to education. As a result, sections of the society continuously lack opportunities to participate and benefit fully from the society as they are excluded from basic needs and rights including economic participation, health, etc. resulting in deprivations and inequality.

Statistics also show that Dalit children are more likely to drop out than their non-Dalit counterparts, particularly in the early elementary stages. Education represents one way to break out of cycles of poverty and distress, but it is also a by-product of such economic conditions. Even when Dalits have access to schools they face substandard conditions at schools. A majority of Dalit students are in government schools that lack basic infrastructure, classrooms, teachers and teaching aid. In contrast, it is common for non-Dalit children to seek private tutoring or to access private education of relatively better quality. Fewer Dalits are able to access such supplementation to their education which furthers the education gap. Even after enrollment, discrimination continues to obstruct the access of Dalit children to schooling as well as the quality of education they receive (Arties, 2003). The introduction of

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midday meals, opening of alternate schools, promoting the participation of Parent Teacher Associations (PTAs) and massive enrolment drives have increased the enrolment rate. While enrolment and attendance in primary school has improved, the quality of education remains a major concern. Studies also depict academic performance of SC/ST students to be poor compared to non-scheduled counter parts.

It is a serious challenge for the nation-states seeking a way to reduce the educational inequalities between various social strata. The educational expansion fails to reduce the educational disadvantage for marginalized groups (SC, ST and Women). The affirmative action and positive discrimination is the one alternative for directly reducing educational inequalities (Pong, 1993) and suggests that educational inequality will remain unchanged until the enrolment reached a saturated point, around at 95 per cent of the population completing that level of education (Raftery and Hout 1993).

Twentieth century policies helped officially decrease some of the inequality between groups and thereby enrollment but necessary change is yet to come. The education gap translates through the active schooling system with the proportion of Dalit to non-Dalit success remaining at a constant low rate through primary, secondary and post-secondary schooling. Studies conducted historically and the recent past reflect the continuing gap between SC and non-SC students in terms of access to education facilities, utilization of facilities and the discrimination that hinders the utilization and fastens positive outcome for SC student. Positive discrimination and support provided is rarely utilized by a majority, as there is lack of awareness and poor situational opportunities. As the literature portrays family environment has a major influencing role along with school and peers, the present study attempts to have a holistic understanding of the SC students and their academic achievement.

Conclusion - The study emphasized on positive sensitization towards upward social mobility and utilizing education and other affirmative action's as a tool to overcome existing caste bias and social inequality. Mere positive discrimination alone is insufficient to bring in desired change in a short duration but involvement and motivation at familial level will significantly contribute to bring equality in educational attainment and development.

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मध्यकालीनकवयत्री विज्जिका-तस्या कृतिश्च

Dr. Arundhati Ojha

समाजे घटितानां विषयाणां प्रतिकृतिः भवति साहित्यरचनाकवयित्रीणां वा या कविनां सृजन-शक्तिः काव्यनाटिकादिरूपेषु सुपरिचिता। समाजस्यप्रगतिः नारीपुरुषयोः बहुविधयोगदानेन सञ्जायते। तद्योगदानं न केवलं परिवारवर्धनपरमपितु प्रतिभासम्पन्नम्। तासु प्रतिभासु काव्यरचनाप्रतिभा नारीणामन्यतमा। संस्कृत साहित्येतिहासस्य पर्यालोचनेन परिज्ञायते यत् प्राचिनकाले मध्यकाले च श्रीसम्पन्नपरिवारे समुत्पन्नानां नारीणां कृते समुचित शास्त्राध्ययनव्यवस्था आसित्। नार्याः शास्त्राण्य-धीयानाः काव्यकलासहितविविधा सुललितकलासु निष्णाताः भवन्ति स्म। राजकन्यानां गणिकानांञ्च काव्यकौशलं सुप्रसिद्धमेवास्ति। वात्स्यायनकामसूत्रस्य, महामात्यदुहितृणां राजशेखरकृत काव्यमीमां-सायाश्च साक्ष्येण निश्चितं ज्ञायते यत् पुरुषा इव महिला अपि कवित्वशक्ति सम्पन्नः कविकर्म निपुणाः भवन्ति स्म।

पुरुषवत् योषिताऽपि कवी भवेयुः संस्कारो
ह्यात्मनि समवौतिन स्त्रौणं पौरुषं वा विभागम्।
श्रृयन्ते दृश्यन्ते च राजपुत्र्यः महामावदुहितरो
गणिकाः कौतुकिभार्याश्च शास्त्रप्रहतबुद्धयः कवयश्च॥

उपलभ्यमानेषु नारीकविषु विज्जिका आन्यतमा।

कवयत्री विज्जिका - संस्कृतसाहित्यजगति प्रतिभाशातिनी कवयत्रीरूपेण विज्जिका सुप्रसिद्धा। सा "विज्जिका" "विज्जा", "विद्या", "विजया" नाम्नैवपरिचिता। एतदपि कथ्यते विज्जिका तस्या नाम परन्तु विद्या तस्या नाम्नः संस्कृतरूपम्। सा स्वात्मना हि सरस्वती तथा नीलोत्पलदलश्यामेति वदन् दण्डिनः वाक्यं उपहासेन खण्डयति यथा-

नीलोत्पलदलश्यामां विज्जिकां मामजानता। वृथैव दण्डिना प्रोक्तं सर्वशुक्ला सरस्वती॥

एवं रूपेण अस्याः गर्वोक्तिषु संस्कृतजगति अतिप्रसिद्धेति विजानते विपश्चितः। या दण्डिनः वाक्यं खण्डयतुं समर्था सा निश्चितरुपेण तस्या समये एका सुप्रसिद्धा तथा लब्दप्रतिष्ठा विदुषी भवेत्।

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सुभाषितग्रन्थेऽपि तां वाग्देव्याः सरस्वत्या अवतारमिति उल्लिखितम्। एतदपि श्रूयते कौमुदिमहोत्सवं न केवलं तस्याः एकमेव नाटकमपितु तस्याः अन्याः कृतयः सन्ति। परन्तु तत्सर्वं अद्यावधि न प्राप्यते। कवयत्री विज्जिका स्वस्य एकमात्रं दृश्यकाव्यं कौमुदीमहोत्सवं निमित्तं संस्कृतसाहित्ये मध्यकालीन-समयस्य अनन्या नाटक लेखिकारुपेण सुप्रसिद्धा। सा राजवंशीया आसीत्। सा द्वितीयपुलकसेनस्य पुत्रस्य चन्द्रादित्यस्य पट्टमहिषी आसीत्।

समयः - विलक्षणमिदं सर्वेषां संस्कृतकवीनां समयनिर्द्धारणम्। कवयत्री विज्जिका समयविषये स्वकृतिषु न किमपि तथ्यं प्रमाणरूपेण यथार्थज्ञानाय लिखितवती। अतः तस्याः प्रकृतसमयं ज्ञातुं न किमपि दृढप्रमाणं प्राप्यते। परन्तु तस्याः विरचितानि कानिचन पद्यानि मम्मटाचार्येण तथा मुकुलभट्टेन स्वस्य अलकांरशास्त्रग्रन्थे उल्लिखितानि। मुकुलभट्टस्य समयः ९२५ई। अतः कवयत्री विज्जिकायाः समयः मुकुलभट्टस्य पूर्वमेव। पुनः सा दण्डिनः समकालीनऽपि भवेत्। यथा शार्गंधरपद्धतौ उल्लिखितः-

नीलोत्पलदलश्यामां विज्जिकां मामजानता। वृथैव दण्डिना प्रोक्तं सर्वशुक्ला सरस्वती॥

तत्समये सुभाषितग्रन्थेऽपि अस्याः प्रशंसा प्राप्यते। विज्जिकायाः वैदर्भी रीतिः कालिदासेन सह तुलनीया इति राजशेखरेण शार्गंधरपद्धतौ उल्लिखिता। अतः ज्ञायते तस्याः समयः राजशेखरस्य प्राक् एव, सप्त-अष्ट शताब्द्यामिति।

सरस्वती च कर्णाटी विजयाकां जयत्यसौ। या वैदर्भगिरां वासः कालिदासादनन्तरम्॥

कर्णाटि शब्दस्य प्रयोगः विज्जिकायाः प्रशंसावसरे प्राप्यते। अतः विद्वांसः वदन्ति सा परिदृश्यते। अतः सा अष्टमशताद्वौ इति प्रतीयते। एकं ताम्रपत्रानुसारं विज्जिका द्वितीयपुलकशेनस्य ज्येष्ठपुत्रस्य चन्द्रादित्यस्य राज्ञी आसीत्। अतः तस्याः समयः सप्तशताब्द्या उत्तरार्धः भवेत्।

अतः भिन्नभिन्नप्रमाणमाधीकृत्य ज्ञायते यत् विज्जिकायाः समयः सप्त तथा अष्टशताब्दौ इति। ऐतिहासिकप्रमाणस्य अभावात् तस्याः समयविषये अधिकं किमपि तथ्यं नैव प्रप्रते।

कृतिः - इदानीन्तनपर्यन्तं कवयत्र्याः विज्जिकायाः एकमात्रं नाटकं "कौमुदीमहोत्सवः" उपलभ्यते। कौमुदीमहोत्सवनाटकम् सर्वप्रथमं हस्तलिपिरूपेण मालवारतः उद्धारं कृत्वा एतस्य एकं *(copy)* स्वीकृत्य प्रकृतहस्तलिपिं (*original manuscript)* पुनः तां दत्तवान् यस्मात् एतत् आनीतम्।

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एतत् हस्यलिपिः "श्रीतालपत्रे" (palm leaf) लिखितः आसीत्। एतस्य द्वितीयरुपं अद्यावधि न कुत्रापि प्राप्तम्। तदनन्तरं एतत् कौमुदीमहोत्सवस्य हस्तलिपि आधारीकृत्य श्रीरामकृष्ण कविः "जनरल ऑफ दि आन्ध्र हिस्टोरिकाल सोसाइटि वाल्युम् २ व ३ (१९२७)" मद्ये प्रकाशितः। तदनन्तरं म. म. एम. के. राम-शास्त्रिणः सहायेन रामकृष्ण कविः (१९२९) मध्ये दक्षिणभारतीयग्रन्थमाला (सं-४) तत्र "कौमुदी-महोत्सवः - एक ऐतिहासिक नाटक" इति शीर्षकरूपेण संपादितः।

कौमुदीमहोत्सवस्य नामकरणम् - प्रस्तुतनाटके अन्यनाटकसदृशं "प्रस्तावना" भागे नाटकस्य नाम न प्राप्यते। नाटकस्यान्ते "कौमुदीमहोत्सवः समाप्त" इति प्राप्यते चेत् नाटकस्य नाम "कौमुदीमहोत्सवम्" इति अनुमीयते। पुनः नाटकस्य प्रस्तावनायां "पुनरपरः प्रत्यासीदिति कौमुदीमहोत्सवः" इति वीक्यं दृश्यते[1]। अतः पुनः अपरः शब्दः विशेषरूपेण यः नाम संकेतयति। अतः अस्य नाटकस्य नाम कौमुदीमहोत्सवः भवतीति सर्वैः आर्दीयते। अस्य नाटकस्य अभिनयः कल्याणवर्मणः राज्यभिषेकस्य समयः। सः समयः शरदृतौ पौर्णिमासदिवसः यः सर्वजनानां कृते कौमुदीमहोत्सव नाम्ना प्रसिद्धः। तत् दिवसे कल्याणवर्मणः राज्याभिषेकमहोत्सवः भवति। अतः लेखिका इमं दिवसं प्राधान्यं मत्वा नाटकस्य नामकरणं "कौमुदीमहोत्सवः इति कृतवति।

कौमुदीमहोत्सव नाटके विज्जिकायाः काव्यकौशलस्य दक्षता - कौमुदीमहोत्सवनाटकस्य पद्यानि न केवलं सदुक्तिकर्णामृत-शार्गंधरपद्धतिसूक्तिमुक्तावली-सुभाषितवली संगृहीतानि सन्ति। अपितु काव्यशास्त्रीयग्रन्थेषु अपि समुद्धृतानि सन्ति। कौमुदीमहोत्सवम् पञ्चमाकंविशिष्टं एकं लघु नाटकम्। अस्य नाटकस्य "प्रस्तावनां" दृष्ट्वा एतत् ज्ञायते यत् पाटलीपुत्रस्य राज्ञःकल्याणवर्मणः राज्याभिषेकावसरे अस्य नाटकस्य प्रारम्भं तथा सर्वप्रथमः अभिनयः अभवत्। शरदृतौ या पौर्णिमा भवति तत् पौर्णिमा जनैः महोत्सवरूपेण पाल्यते। तत् महोत्सवं कौमुदीमहोत्सव नाम्ना प्रसिद्धम्। तस्मिन् दिवसे राज्ञः कल्याणवर्मणः अभिषेकः निर्धारितः चेत् तदनुसारं अस्य नाटकस्य नामकरणं कौमुदीमहोत्सवः इति।

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[1] कौमुदीमहोत्सवम्, पृ. १

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नाटकमिदं राजनैतिकषडयन्त्रं तथा कीर्तिमतीकल्याणवर्मणोः प्रेमकथां इतिवृत्तरूपेण आवहति। कथावस्तु नेता, तथा रसादि दृष्ट्वा नाटकेऽस्मिन् कवयत्री विज्जिका नाट्यशास्त्रस्यसर्वान नियमान् पातयितुं चेष्टयामास। ऐतिहासिकानां तथा प्रेमविषयककथावस्तूनां संमिश्रणं, कल्याणवर्मणः पुनः राज्यप्राप्तिः तथा कल्याणवर्मणः- कीर्तिमत्या सह विवाहवर्णनमत्र प्रासगिंकं भवति। कौमुदीमहोत्सवस्य नाटके रसालकांरयोः योजना, वैदर्भी शैली अत्यन्त सरला, प्रवाहमयी तथा नाट्योचितगुणसम्पन्ना। अत्र अलकांरस्य प्रयोगः काव्यसैन्दर्यं प्रस्फुटयति तथा वर्णितविषयाणां भावमपि अभिव्यञ्जयितुं समर्थः भवति। यथा कीर्तिमत्याः मनोदशां वर्णयितुं परिव्राजिकायाः शब्देन उपमालङ्कारस्य प्रयोगः –

आकस्मिकीमरतिमुद्वहतीव तस्या वक्त्रं कुतो वसुमतीपतिनन्दनायाः।
श्रोतद्विलोचनजलविलगण्डरेखं नीहारनीरकणिकार्द्रमिवारविन्दम्॥

नायकनायिकायोः प्रणयव्यापारः अस्य नाटकस्य प्रमुखकथावस्तु आसीदिति नाटकेऽस्मिन् श्रृगांररसस्य प्राधान्यमस्ति। नायकनायिकायोः मिलनाकांक्षा, विच्छेदस्य उद्दिपनादिभावस्य सुन्दर-चित्रणमत्र वर्णितम् - भो कष्टं। यैवनमध्यंदिनप्रकटितमिथ्यामनोरथमृगतृष्णिकाविषमेषु विषयमरुषु भ्राम्यतः कामुकजनपथिकसार्थस्य सत्तामुत्पादयत्यगंजन्मपतगः। भाषासौन्दर्यं, मानवीयभावनायाः सुन्दर सहजाऽभिव्यक्तेन सह प्रकृति-चित्रणेऽपि विज्जिकायाः कविप्रतिभाया प्रमाणं दृश्यते। ऋतु, मध्यान्न, रात्री, संध्या, वर्षादि वर्ननेन सह नायकनायिकाया मिलनार्थं उपयुक्तानुकूलवातावरणस्य उपस्थितिः अत्र विज्जिकायाः वर्णना अतीव आल्हादकः-

नृत्तारम्भप्रविततशिखश्चेष्टतां नीलकण्ठो
भृगांघ्रातं सुरभिककुभः पुष्पमाविष्करोति।
प्रत्यावृत्ताः पुनरभिमताः साधु सीमन्तिनीनां
गण्डाभोगव्यतिकरवर्ती वेणिमुद्वेष्टयन्तु।[1]

नाटकेऽस्मिन् विज्जिकायाः काव्यकौशलस्य दक्षता परिलक्षते।

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[1] कौमुदीमहोत्सवम्-५-३३

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The relation between Kālidāsa and with Kumāradāsa

Dr. S V B K V Gupta

The Sanskrit literature offers little insights into the history and details of authors. In fact it is little difficult to know about the history and come to the conclusion which period they belong to. King Kumāradāsa is also not an exception in this case. King Kumāradāsa is having different names Viz. Nāthakumāra and Kumāradatta. A few verses of Jānakīharaṇa quoted in Sūktimuktāvalī under the names of Nāthakumāra and Kumāradatta[1]. Moreover G R Nandaragikar also mentioned in his edition of Jānakīharaṇa regarding multiple names of Kumāradāsa viz. Bhaṭṭakumāra, Kumārabhaṭṭa and śrīkumāra.

Was the king kumāradāsa blind? - Rājaśekhara in his *kāvyamīmāṃsa*, mentioned that Kumāradāsa was born blind. अप्रतिमस्य पदार्थसार्थः परोक्ष इव, प्रतिभावतः पुनरपश्योऽपि प्रत्यक्ष इव। यतो मेधाविस्द्रकुमारदासयो जात्यन्धाकवयः श्रूयन्ते॥ However it has not been proved with authenticity that Kumāradāsa mentioned by Rājaśekhara and King Kumāradāsa are same.

Time of Kumāradāsa - If it is considered that Kumāradāsa was a king of Ceylon, then according to A B Kieth opinion Kumāradāsa belongs to 7th Century. In the case of winternitz he was before vāmana viz. 8th Century.

Relation with Kālidāsa - According to Pūjāvali, King Kumāradāsa was a son of Moggalāna. He was a well known Sanskrit scholar. He left this world by abdicating the throne and jumped into the flames of his friend's death named Kālidāsa. Parākramabāhucarita, which is one of the greatest work of Parākramabāhu work tells about the story of Kumāradāsa and Kālidāsa. This work mentioned above provides greater insights into the life of Kumāradāsa. This includes Janakīharaṇa's authorship and the relation with Kālidāsa.

The details of Kumāradāsa which were not mentioned in Parākramabāhu-carita are mentioned in Pūjāvalī viz. chronological order. A couple of similar points in both the works are viz. Kumāradāsa was a great poet and he had given up his life for his friend Kālidāsa.

These couple of works provided some information about the relation between Kumāradāsa and Kālidāsa and the famous story related to them. The king and renowned Sanskrit scholar Kumāradāsa composed a work called Jānakīharaṇa,

[1] Jānakīharaṇa (JH).1.2: JH11.53: JH12.9.

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which became a new era in the works of Sanskrit scholars. Then the king sent copies of the work to the all great Sanskrit scholars in India. Kālidāsa, who was fascinated by the work of Kumāradāsa visited Ceylon to congratulate him personally. Kumāradāsa was extremely delighted on seeing a great Sanskrit scholar like Kālidāsa. He welcomed Kālidāsa with extreme pleasure.

The king Kumāradāsa got attracted to a charming concubine. Since then, she became indispensable to the king. He became a frequent visitor to her palace. During one of his visits to her place, He wrote a couple of lines on the near to the bed. The lines viz. कमले कमलोत्पत्तिः श्रूयते न तु दृश्यते॥ He also offered a valuable prize to the person who could fill with the remaining couple of appropriate lines. Unfortunately, one-day Kālidāsa stayed back and got the accommodation in the same palace, Where Kumāradāsa's concubine stays. When he was roaming inside the palace, He just glanced at the wall and saw the two incomplete lines written by the King. He read the lines on the walls and simply filled them with his poetic ability. By adding the following lines: बाले तव मुखाम्भोजे दृष्तम् इन्दीवरद्वयम्॥

The greedy concubine conspired to secure the Prize money. She murdered the great poet Kālidāsa and concealed the dead body on the same night. On the next day itself, the King Kumāradāsa felt to see his concubine and visited her palace. The king observed the differences on her face and enquired whether something went wrong. In fact she was desperate to secure the prize money. She said that she had completed the verse with the appropriate lines. The king got shocked and surprised by her words. By seeing the lines and literary talent of those two lines he didn't believe her words and forced to disclose the truth. She professed the crime when the king threatened her. When she brought out the mortal remains of Kālidāsa, Kumāradāsa turned un-consolable and wept in agony. He became a pall-bearer of his great friend Kālidāsa and ordered to arrange for his funeral. The king Kumāradāsa couldn't control himself, and with great sorrow, he jumped into the flames.

Conclusion: - The Kumāradāsa is having many aliases. He may not be blind due to his explicit description about nature in his Jānakīharaṇa. In his work we couldn't see the influence of neither Vāmana nor Ānandavardhana. Thus, one could assume that he belongs to 7th century. From the evidences of the Pūjāvali and Parākramabāhucaritra it is hard to prove and accept the truth about Kumāradāsa and Kālidāsa, by only depending upon these two works. There might be another Kālidāsa also.

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श्रीवेदान्तदेशिकः

Dr. M. Gajalakshmi

श्रीभगवद्रामानुजसिद्धान्तनिर्धारणसार्वभौमेन भगवतः श्रीवेङ्कटेशस्य दिव्यघण्टावतारेण श्रीवेङ्कट-नाथापरनामधेयेन सर्वतन्त्रस्वतन्त्रः वेदान्ताचार्यः इत्यादिबिरुदालङ्कृतेन वेदान्तदेशिकेन विरचितेषु शताधिकेषु प्रौढसरल-संसकृतद्राविडशास्त्रकाव्यात्मग्रन्थेषु प्रसिद्धानि पञ्चकाव्यानि यादवाभ्युदयः सुभाषितनीवी हंससन्देशः सङ्कल्पसूर्योदयः पादुकासहस्रञ्चेति। श्रीवेदान्तदेशिको मणिप्रवाळसंस्कृत-द्रविडव्याख्याग्रन्थेषु च स्वपाण्डित्यं प्रसारितवान्। तमिळ्नाडुप्रदेशे तुप्पुल् इति स्थाने तस्य अवतारः जातः। हयग्रीवस्य परिपूर्णकटाक्षम् प्राप्तवान्। तस्य स्तोत्रग्रन्थेषु प्रसिद्धं हयग्रीवस्तोत्रमिति।

विशिष्टाद्वैतस्य सम्प्रदायस्य प्रतिष्ठापकः श्रीमद्भगवद्रामानुजाचार्यः। तस्य सम्प्रदाय एव वैष्णवसम्प्रदाय इति। तैः प्रवर्तितेषु शिष्यवर्गेषु प्रधानतया भासमानाः चतुस्सप्ततिराचार्याः विद्यन्ते। ते च सर्वे शिष्यप्रशिष्यसंरक्षणेन रामानुजसिद्धान्तं प्रसारयामासुः।

श्रीरामानुजान्तेवासिवृन्देषु तन्मतस्थापनधुरन्धरतया परिगणिताश्चतुस्सप्ततिराचार्याः। तेषु चैते त्रयः श्रीमद्वेङ्कटनाथदेशिकस्य जन्मवंशे विद्यावंशे च कूटस्थाः समभूवन् अनन्तसोमयाजीजनकूटस्थः वेदान्तोदयनापरनामः प्रणतार्तिहराचार्यो मातामह - कूटस्थो रहस्यमन्त्रोपदेश परम्पराकूटस्थश्च। कुरुकाधीशनाम शठकोपसूरिर्विद्यावंश कूटस्थः। विश्रुतविभवां काञ्चीनगरीमधिवसतो विश्वामित्रस्य गोत्रस्यानन्तसोमयाजिन आत्मजन्मा पुण्डरीकाक्षयज्वा नाम तस्यात्मजोऽनन्तसूरिः यः किल श्रीमद्वेङ्कटनाथस्य जनकताभग्यमुदवहत्।

अवतारवैभवम् - भगवतः श्रीवेङ्कटेश्वरस्य आदेशं परिपालयितुं दम्पती श्रीवेङ्कटाचलक्षेत्रवासं प्रारभेताम्। एकदा तयोः स्वप्ने श्रीवेङ्कटेश्वरस्य घण्टा युवयोः पुत्रतामाप्नोति इति वार्ता श्रुता। पूर्वाचार्यानुग्रहेण 4368 तमे कलियुगाब्दे 1180 मिते शालिवाहनशकाब्दे विभवनामसंवत्सरे भाद्रपदशुक्लदशम्यां श्रवणनक्षत्रयुक्तशुभदिने अस्याचार्यवर्यस्यावतारोऽभवत्।

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वात्स्यवरदगुरोः नडादूर अम्माळ् इति ख्यातस्य काञ्चीक्षेत्रे वेङ्कटनाथः प्रवचनगोष्ठी सेवितुमागतः। ग्रन्थभागोऽपि विस्मृतः तैः। तदा बालकोऽयं तत् प्रकरणं स्मरितवान्। एतत् अनुभूय नडादूर अम्माल् वरदगुरुः श्रीवेङ्कटनाथस्य मेधाविलासेन आश्चर्यचकितः प्रशस्यान्वग्रहीत् एवम् -

प्रतिष्ठापितवेदान्तः प्रतिक्षिप्तबहिर्मतः। भूयास्त्रैविद्यमान्यस्त्वं भूरिकल्याणभाजनम्॥ इति

तदिदं चरितं सङ्कल्पसूर्योदयनाटके स्वयमेव प्रास्तोषीत् श्रीवेङ्कटनाथः। एवम् नडादूर अम्माल् वरदगुरोः आशिषं बालकोऽयं स्वजीवने तथैव सत्यापितवान्। ततः यथाकालं यथाविधि स्वपितृचरणेन उपनीतः। श्रीवेङ्कटनाथगुरुविषयः -

रामानुजदयापात्रं ज्ञानवैराग्यभूषणम्। श्रीमद्वेङ्कटनाथार्यं वन्दे वेदान्तदेशिकम्॥

वेङ्कटनाथदेशिकः द्रविडोपनिषद्भाष्यव्याख्यां निगमपरिमलं कुमारवेदान्ताचार्यात् ब्रह्मतन्त्रयतिर्यथावदधिजगे। गीतार्थसङ्ग्रहः इति आलवन्दार्विरचितग्रन्थस्य व्याख्यानं गीतार्थसङ्ग्रहरक्षा इति नाम्ना वेङ्कटनाथदेशिकेन कृतम्। अन्या रामानुजविरचितगीतभाष्यस्य तात्पर्यचन्द्रिका इति नाम्ना व्याख्यापि कृता। स्तोत्रभाष्यं चतुश्श्लोकीभाष्यं च। श्रीरङ्गनाथपेरुमाळ् उत्सवमूर्तीं रक्षित्वा दत्तवान्।

काव्यकृतीनां परिचयः - स्तोत्रप्रबन्धः, काव्यप्रबन्धः, वैष्णवनामानुष्ठानोपयोगिनः प्रबन्धः, पूर्वाचार्यग्रन्थव्याख्यारूपः, पूर्वमीमांसाविषयकः, वेदान्तानुबन्धिप्रबन्धः, वेदान्तप्रकरणग्रन्थः, द्रविडवेदान्तसारसङ्ग्रहात्मकः ज्योतिषशिल्पवैद्यप्राकृतव्याकरणग्रन्थाः द्राविडगाथाप्रबन्धः संस्कृतद्राविडोभयभाषामिश्रितमणिप्रवालभाषापरि-कल्पितग्रन्थाः, एवं तस्य ग्रन्थस्य विभाजनमिदम्। वेदान्तदेशिकवर्येण शतोत्तराधिकाः ग्रन्थाः अनुगृहीताः।

गरुडस्य साक्षात्कारेण हयग्रीवस्य अनुग्रहं प्राप्तवान् वेदान्तदेशिकः। तेन कारणेन बहवः ग्रन्थाः विरचितवान्। उदाहरणार्थं पादुकासहस्रम् इति नाम्ना काव्यम् एकरात्रे विरचितम्। भगवत्पादारविन्दं स्वीकृत्य सहस्राः श्लोकाः विरचिताः।

रहस्यत्रयसारः - श्रीवैष्णवानां प्रधानतयानुष्ठानमन्त्रत्रयस्यार्थस्य विशदीकरणरूपः संस्कृतद्रविडोभयभाषामिश्रितमणिप्रवालभाषामयः रहस्यग्रन्थः। रहस्यमन्त्रस्य त्रयस्य नाम रहस्यत्रयम्। मन्त्रत्रयम्- अष्टाक्षरं, द्वयं चरमश्लोकश्च।

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मूलमन्त्राधिकारः - मुमुक्षुणा अवश्यं ज्ञातव्यानि रहस्यानि त्रीणि। मुमुक्षुः नाम मोक्षे इच्छा यस्य अस्ति सः। मोक्षो नाम प्रकृतिबन्धात् विमोचनम्। भगवत्प्राप्तेः इच्छया तद्विरोधस्य संसारस्य निवृत्तौ इच्छावानेव मुमुक्षुः। सकलवेदान्तानां सारप्रतिपादनेन परमगुह्यतमानि रहस्यानि तत्र प्रथमं रहस्यं श्रीमन्त्रो नाम अष्टाक्षरीमन्त्रः। "ओमित्येकाक्षरं नम इति द्वे अक्षरे नारायणायेति पञ्चाक्षराणि" इत्यष्टाक्षरं छन्दसा गायत्री चेति स्पष्टम्। त्रीणि पदान्यपि शेषत्वम् पारतन्त्र्यं कैङ्कर्यं च बोधयन्ति। "ओमित्यग्रे व्याहरेत्" इति नारायणोपनिषदुक्तिः। "प्रणवाद्यं नमो मध्यं नारायणपदान्तिमम्" इति स्मृतिवचनम्।

सकलशास्त्रङ्गळालुं पिरक्कुं ज्ञानं स्वयमार्जितम्पोले।

तिरुमन्त्रत्ताल् पिरक्कुं ज्ञानं पैतृकथनम्बोले॥7॥ (तमिळ्)

भावः - पोले इत्यनन्तरमत्यायाससाध्यमिति शेषः पूरणीयः। तदुक्तं शास्त्रज्ञानं बहुक्लेशं बुद्धेश्चलनकारणम्। उपदेशाद् हरि बुद्ध्वा विरमेत्सर्वकर्मसु इति। सर्वकर्माणि स्वरूपाननुगुणानि ग्राह्याणि। इतिमुमुक्षुपडिव्याख्या तात्पर्यदीपिका द्वयं पूर्वभागम् उत्तरभागमिति।

चरमश्लोकः - सर्वधर्मान् परित्यज्य मामेकं शरणं व्रज।

अहं त्वां सर्वपापेभ्यो मोक्षयिष्यामि मा शुचः॥

न्यासविंशतिः न्यासतिलकं न्यासदशकं च रहस्यग्रन्था विरचिताः। चिल्लरैरहस्याः इति द्वात्रिंशत् संस्कृतद्राविडोभयभाषामिश्रितमणिप्रवालभाषा-परिकल्पिताः सम्प्रदायग्रन्थाः विरचिताः। स्तोत्रग्रन्थेषु हयग्रीवस्तोत्रम् -

ज्ञानानन्दमयं देवं निर्मलस्फटिकाकृतिम्। आधारं सर्वविद्यानां हयग्रीवमुपास्महे॥

ज्ञानानन्दस्वरूपं विशुद्धस्फटिकमणिरिव द्योतमानशरीरिणं सर्वविद्यानाम् आधारभूतं हयग्रीवं उपास्महे इति। अत्र ज्ञानानन्दमयं ज्ञानानन्दस्वरूपम् इत्यनेन स्वयम्प्रकाशत्वं भगवतः बोध्यते।

श्रीस्तुतिः, भूस्तुतिः, गोदास्तुतिः चेति श्रीभूमिगोदाविषयकानि स्तोत्राणि च। तेषु श्रीस्तुतिर्मध्ये पञ्चविंशतिश्लोकाः सन्ति। तत्र षोडशश्लोके-

योगारम्भत्वरितमनसो युष्मदैकान्त्ययुक्तं

धर्मं प्राप्तुं प्रथममिह ये धारयन्ते धनायाम्।

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तेषां भूमेर्धनपति गृहादम्बरादम्बुधेर्वा धारा

निर्यान्त्यधिकमधिकं वाञ्छितानां वसूनाम्॥

श्लोकेनानेन पारायणेन धनप्राप्तिर्भवतीति प्रसिद्धिरस्ति। वैष्णवानामनुष्ठानोपयोगिनः प्रबन्धः

1) यज्ञोपवीतप्रतिष्ठाविधिः - यज्ञोपवीतप्रतिष्ठाक्रमनिरूपणपरः पद्यात्मकः प्रबन्धः।

2) आराधनक्रमसङ्ग्रहः - श्लोकात्मना भगवतो नित्याराधनक्रमसङ्ग्रहपरः।

3) हरिदिनतिलकम् - श्रीवैष्णवानुष्ठानोपयोग्येकादशीनिर्णयपरः पद्यात्मकः ग्रन्थः।

4) वैश्ववेदकारिका - वैश्वदेवाख्यकर्मानुष्ठानप्रकरारसङ्ग्रहपरः पद्यात्मकः प्रबन्धः।

5) सच्चरित्ररक्षा - बहुप्रमाणप्रदर्शनपूर्वकं तप्तशङ्खचक्रधारणोर्ध्वपुण्ड्रधारणभगवन्निवेदतो-पयोगविधीनां निर्णयपरः।

वेदान्तप्रकरणग्रन्थाः

1) न्यायपरिशुद्धिः - श्रीविशिष्टाद्वैतसिद्धान्तानुरोधः प्रमाणप्रमेयाभिरूपणपरः न्यायविस्तार-शास्त्ररूपः प्रबन्धः।

2) न्यायसिद्धाञ्जनम् - न्यायपरिशुद्धौ अन्तिमे परिच्छेदे सङ्ग्रहेण निर्दिष्टस्य प्रमेयतत्त्वस्य विस्तरेण विचारः अत्र क्रियते। अत्र च षट् परिच्छेदाः विद्यन्ते। यथा जडपरिच्छेदः, ईश्वरपरिच्छेदः, बुद्धिपरिच्छेदः, अद्रव्यपरिच्छेदश्चेति।

3) तत्त्वमुक्ताकलापः - परमक्षपतिक्षेपपूर्वकं श्रीविशिष्टाद्वैतसिद्धान्तप्रकाशनपरः पञ्चभिस्सरैर्विभक्तः स्रग्धरावृत्तौ कलितपद्यात्मकः प्रबन्धः।

4) सर्वार्थसिद्धिः - पूर्वप्रदर्शितस्य तत्त्वमुक्तकलापस्य नातिव्याससमासवृत्तिरूपः ग्रन्थः।

द्रविडवेदान्तसारसङ्ग्रहत्मकप्रबन्धाः/द्रविडोपनिषत्तात्पर्यरत्नावली - अयं ग्रन्थः पद्यात्मकः p. 30

(21) श्रीशठकोपमुनिप्रणीतद्राविडभाषामयगाथा सहस्रस्य तिरुवाय्मोळिविषयस्य स्रग्धरावृत्तकः पद्यः।

1) द्रविडोपनिषत्सारः - श्रीशठकोपसूरिप्रणीतः तिरिवाय्मोळि नाम गाथा सहस्र-गतदशकार्थ-सङ्ग्रहरूपः। अत्र 26 पद्यानि विद्यन्ते।

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2) चिल्लरैरहस्याः - संस्कृतद्राविडोभयभाषामिश्रितमणिप्रवालभाषापरिकल्पिताः सम्प्रदाय-रहस्य ग्रन्थाः द्वात्रिंशत्।

निगमपरिमलः - श्रीशठकोपमुनिप्रणीतगाथा सहस्रविवृत्तिरूपायाः भगविद्विषयाख्यायाः षट्सहस्र-व्याख्यानरूपश्चतुस्सप्ततिसहस्रग्रन्थपरिमितो दुर्लभोऽयम् इति द्राविडभाषामयाः प्रबन्धास्सप्तपञ्चाशत्।

आहत्य ये इदानीं प्रायशो ग्रन्थरूपेण नाम्ना चोपलभ्यमाना आचार्यपादप्रणीताः त्रिंशदधिक-शतप्रबन्धाः। इतोऽप्यन्ये च केचन प्रबन्धा आचार्यपादैः प्रावन्धिषत परन्तु ते विलुप्ताश्चेति प्रतीमो वयम्॥

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आधुनिकसमाजे षोडशसंस्काराणां प्रासङ्गिकता

Srikanta Parida

ऋग्वेदस्य[1] मतानुसारं धर्मः नियमव्यवस्थायाः द्योतको भवति। येन नियमेन संसारस्य जनाः सुखस्वच्छन्देन प्रचलेयुः। धर्मविश्वस्य चक्षुरुपेण भुवनस्य परिरूपेण च सम्बोधितोऽस्ति[2]। धार्मिकविधिः धार्मिकक्रिया निश्चितनियम शिष्टाचारप्रभृतयः शब्दाः धर्मस्यार्थरुपेण वेदेसन्ति। अस्माकं भारतवर्षे धर्मशास्त्रं सनातनं विद्यते। इदं क्वचित् स्मृतिशब्देनापि व्यपदिश्यते। तदाह मनुः "श्रुतिस्तु वेदो विज्ञेयो धर्मशास्त्रं तु वै स्मृतिः॥ इति " संस्क्रियते अनेन इति संस्कारः। 'सम्' उपसर्ग 'कृञ्' धातुः 'घञ्' प्रत्ययेन एव 'संपरिभ्यां करोतौ भूषणे[3]' इति सूत्रे भूषणार्थे 'सुट्' प्रत्यते संस्कार शब्दः निष्पद्यते। "द्रव्यगुणसंस्कारेषु बादरिः"[4] इति महर्षि जैमिनिसूत्र व्याख्यावसरे भाष्ये श्रीशबरस्वामिपाद महाभागेन संस्कारशब्दस्य परिभाषा दीयते।यथा – "संस्कारो नाम स भवति यस्मिन् जाते पदार्थो भवति योग्यः क्वचिदर्थम्॥ इति"। तन्त्रवार्तिककारः कुमरिलभट्टपादोऽप्याह –"योग्यतां चादधानाः क्रियाः संस्कारा इत्युच्यन्ते॥ इति "।

संस्कृतसाहित्ये संस्कारशब्दस्य प्रयोगः शिक्षा-संस्कृति-प्रशिक्षण-सौजन्यपूर्णताव्याकरणशुद्धिः संस्करण-परिष्करण-शोभाभूषणप्रभावस्वरूपस्वभावः स्मरणशक्तिः स्मरणशक्तिसमागतप्रभावः शुद्धिक्रिया धार्मिकविधिविधानाभिषेकः विचारभावनाधारणा कार्यपरिणामक्रिया विशेषताद्यर्थेषु कृतो वर्तते। हिन्दुसंस्कारेषु अनेकाः प्रारम्भिकविचाराः धार्मिकविधिविधानानि तत्सहवर्तिनियमा अनुष्ठान-विषयाश्च समाविष्टाः सन्ति। यदुद्देश्यं केवलमौपचारिक दैहिकसंस्कार एव न वर्ततेऽपि तु संस्कारस्य

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[1] धर्माणि सनता – ऋग्वेद. ३.३.९

[2] विध्वा धामानि – ऋग्वेद. ९.८६.५

[3] आष्टाध्यायी. ६.१.१३७

[4] मीमांसा सूत्रम् .

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व्यक्तिविशेषस्य व्यक्तित्वपरिष्करणं व्यक्तित्वशुद्धिः पूर्णताऽप्यस्ति। साधारणतो ज्ञानमिदं जायते स्म यद्विधिपूर्वक-संस्कारानुष्ठानेन संस्कृतव्यक्तौ वैलक्षण्यानां वर्णनीयानां सद् गुणानां प्रादुर्भावो जायते।

आधुनिकसमाजे **प्राग्जन्मसंस्काराः/गर्भाधानसंस्कारः** – संस्कारैः जनानां ज्ञानक्षमता धर्मरुचीनां विकासश्च सम्भवतः। संस्कारैः जनाः संस्कृताः भवन्ति। संस्कृतजनाः समाजनिमित्तं दीपशिखा-सदृशम्। इदानीं समाजे संस्कारस्य सत्ता अनुदिनं क्षीयते। पुनः अयमेव गर्भधानसंस्कारः प्रथमः क्रियते। अस्मिन् गर्भाधानसंस्कारे येः नियमाः वर्तन्ते। तस्य अकरणे कथं वा योग्यसन्तानस्य अपेक्षा भवेत्। एवम् आधुनिकसमाजेजनाः गर्भाधानसंस्करं विनैव सन्तानं जनयन्ति। गर्भधानसंस्कारः विधियुक्तेन नानुष्ठीयते एवमन्येषां संस्काराणां प्रचलनं साडम्बरं परिदृश्यते अनुदिनं पाल्यते चेत् तस्य को लाभः? अतः मानवसमाजस्य उत्कर्षतायैः अस्य आद्यसंस्कारस्य गर्भाधानसंस्कारस्य तत्त्वबोधनं सम्यगनुष्ठानं च अत्यन्तमपरिहार्यं मन्यते।

पुंसवनसंस्कारः – गर्भस्थशिशोः पुत्रत्वं विधातुं पुंसवनसंस्कारः क्रियते। अधुनापि सर्वेऽस्मिन् वैदिकब्राह्मणमाहूय वैदिकप्रकारेण वेदमन्त्रोच्चारणपुर्वकं कर्मणः आयोजनं क्रियते। धार्मिकविश्वासः संस्कारस्य मूलभूता भवति। पुंसवनस्य विशेषः एवं भवति यत् गर्भस्थशिशोः पुं त्वं भवेत्। तथा तस्यायुषोऽपि वृद्धिः भवेत् तदर्थं ज्ञातिकुटुम्बैः सह परिवारिकजनाः भगवन्तमाराधयन्ति। एवमेव शिशोः तथा मातुः सुरक्षार्थं वनौषधीनां प्रयोगः दृश्यन्ते ग्रामीणपरम्परायाम्।एवं कृते गर्भस्थशिशोः कल्याणमवश्यं भवति। परन्तु आधुनिकसमाजे बहवः जनाः परम्परां न स्मरन्ति।

सीमन्तोन्नयनसंस्कारः – सीमन्तोन्नयनसंस्कारेण पत्न्याः शारीरिकं मानसिकं च बलं प्राप्यते। अथ च चतुर्मासादारभ्य संस्कारेणानेन कीदृशं फलं प्राप्यते इति सुश्रुतसंहितायां स्पष्टमभिहितमस्ति। परन्तु साम्प्रतिकजनाः यथावत्कर्तुं न आसक्ताः।

शैशवसंस्कारः/जातकर्मसंस्कारः – अयं संस्कारः शिशोः जननान्तरमेवा-नुष्ठीयते। तत्र मेधाजनन आयुष्यकरणादीनि कर्माण्यन्तर्गतानि भवन्ति। एतानि च शिशोः मङ्गलमुद्दिश्य विधीयन्ते। एतानि कर्माणि अद्यापि उपनयनकाले द्विजैरनुष्ठीयन्ते तथापि अधुनिककाले सर्वैःचिकित्सापद्धतेराश्रयेण वैद्यानां सहचर्येण च शिशोः जननं कारयन्ति।

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नामकरणसंस्कारः – नाम्ना व्यक्तिः कीर्तिं प्रशंसां च लभ्यते। नामकरणं शास्त्रमनुसृत्य शुभसंङ्केताश्रयेण क्रियते। एकादशेदिनाङ्के कुलाचारतो वा पिता पुत्रकन्यानां नामकरणं करोति। यथा- नक्षत्रनामानुसारेण देवतायाः नामानुसारेण कुलदेवतानामानुसारेण लौकिकनामानुसारेण च। इदानीन्तनकालेऽपि सन्तानानां जन्मादपि नामकरणं क्रियते। नामकरण संस्कारस्य अपेक्षा न भवति। केवलं ब्राह्मणानामुपनयनकालेऽयं संस्कारः नाममात्रमनुष्ठीयते।

निष्क्रमणसंस्कारः – पूर्वं शिशोः जननात् परं चतुर्थमासे गृहात् बहिर्निष्क्रमणपूर्वकं सूर्यदर्शनं कारयितुं व्यवस्था आसित्। परन्तु इदानीं शिशोः जननं बहिरेव भवति। गृहे जननेऽपि जननानन्तर- दिवसे शिशुः विदेशं प्रति गच्छति। ब्राह्मणानां केवलं नाममात्रमुपनयनकालेऽयं संस्कारोऽनुष्ठीयते।

अन्नप्राशनसंस्कारः – जन्मतो षष्ठे मासस्याष्टमे वा कुमारस्य अन्नप्राशनं विधीयते स्म। कन्यायाः पञ्चमे सप्तमे मासे वा अन्नप्राशनं शुभदायकं भवति। इदानीन्तनकाले विधिवदन्नप्राशनसंस्कारः न पाल्यते। यदा परिवारस्थाः जना इच्छन्ति तदानीमन्नप्राशनं गृहस्य मुख्यपुरुषद्वारा क्रियते। ब्राह्मणानां केषाञ्चनोपनयनेन साकमयं संस्कारः नाममात्रमनुष्ठीयते। अन्नप्राशनसंस्कारः विधिवत् साम्प्रतम् नानुष्ठानादेव बालकानां दन्तरोगः उदररोगः दुर्बलता इत्यादयः दोषास्सञ्जायते।

चूडाकरणसंस्कारः – शास्त्रानुसारं शिशोः जननात्परं प्रथमवर्षे तृतीयवर्षे वा अयं संस्कारः अभवत्। इदानीं तु संस्कार विध्यनुरूपमिदं नानुष्ठीयते। प्रायः मानसिकरुपेण दिव्यपुटेषु शिशोः केशोत्सर्गः क्रियते। ब्राह्मणानामुपनयनकाले एवास्यानुष्ठानं भवति। संस्कारेणानेन पुष्टिः आयुष्यं शुचिता इत्यादीनां लाभ इति आयुर्वेदशास्त्रे पठितमपि साम्प्रतिकजनाः वैदेशिकमोहग्रस्ता तथा संस्कारमेनं न पालयन्ति यथा शास्त्रे चोदितम्।

कर्णवेधसंस्कारः – साम्प्रतिककाले बालकानां कर्णवेधः वैकल्पिकत्वेनानुष्ठीयते। शास्त्रनिर्दिष्ट- कालेऽकरणादुपनयनकाले कर्णवेधं कर्तुं बालकाः नाभिलषन्ति। केचन साम्प्रतिककाले सौन्दर्यवर्धना- र्थमेकस्य कर्णस्य कदाचिद् द्वयोर्वा युवावस्थायां कर्णवेधं कृत्वाऽलङ्कारादिकं धारयन्ति। अपि च एकस्मिन्नेव कर्णे रन्ध्रत्रयं च कुर्वन्ति।

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शैक्षणिकसंस्कारः/विद्यारम्भसंस्कारः – विद्यारम्भसंस्कारः न प्राचीनः। अस्य संस्कारस्य बहूनि नामानि सन्ति यथा - अक्षरारम्भ-अक्षरलेखनसंस्कारादि। अक्षरस्य लिप्युल्लेखस्य अरम्भो यस्मिन् कर्मणि विधीयते तत् अक्षरारम्भ इत्युच्यते। विश्वामित्र मतानुसारं विद्यारम्भसंस्कारः शिशोर्जन्मतः पञ्चमे वर्षे कार्यः। यथा - **प्राप्ते तु पञ्चमे वर्षे त्वप्रसुते जनार्दने। विद्यारम्भस्तु कर्तव्यो यथोक्ततिथिवासरे॥**

अस्मिन् वयसि बालकस्य मस्तिष्कं शिक्षायाः उपादानाय युज्यते। अतः तस्मै अक्षरलेखनेन सह शिक्षायाः आरम्भः क्रियते। सूर्यस्य उत्तरायणसमये शुभदिवसे अयं संस्कार कर्तव्य भवति। इदानीन्तनयोगे अस्य संस्कारस्य विधिपूर्वकमनुष्ठानं क्वचित् क्वचित् दृश्यते। नवरात्रीसमये विजयदशम्यां शिशुनां अक्षराभ्यासः विद्यारम्भः इति नाम्ना प्रचलति।

उपनयनसंस्कारः – आधुनिकसमाजे इदं कर्म विशेषभावेन व्यवह्रियते। गर्भाष्टमे वर्षे ब्राह्मणस्य एकादशवर्षे क्षत्रियस्य द्वादशवर्षे वैश्यस्योपनयनं प्रशस्तम्। अस्मिने वस्त्रपरिधानं मेखलाधारणं दण्डयज्ञोपवीतधारणम् आभ्युदयिकश्राद्धं क्षौरकर्म दीक्षा भिक्षा शिक्षादानादिनि कर्मणि भवन्ति। साम्प्रतिककाले संस्कारोऽयं यथा शास्त्रानुसारं नानुष्ठीयते। संस्कारेणानेन पटोः मेधाशक्तिः प्रतिभाशक्तिः आचारव्यवहारयोः परिशुद्धता आत्मगुणसम्पादने उन्मुखता सनातनधर्मरक्षणे समर्थता इत्यादीनां प्राप्तिरिवश्यं भवति।

वेदारम्भसंस्कारः – वेदारम्भविषये ध्यातव्यमस्ति यत् श्रावण्यां प्रोष्ठपद्यां वा उपकृत्य यथाविधि युक्तः छन्दांसि अधीयीत विप्रः। मासार्धपञ्चमान् इति श्रावणीतः तैष्यपौर्णमासी यावत् वेदाध्ययनम्, तदनन्तरं काले अङ्गाध्ययनमिति शिक्षणव्यवस्था कल्पिता वर्तते। या च साम्प्रतं सेमेष्टर् रूपेण परिणता दृश्यते। अथ च धर्ममूलं शिक्षणं प्रालनं स्मृत्यारूढं साम्प्रतमर्थमूलं तदिति महदिदं विषमास्पदं कलिक्रीडाङ्गणमिति मन्यामहे वयम्।

केशान्तसंस्कारः - प्राचीनकाले केशान्तसंस्कारस्यप्रचलनमासीत्। आधुनिक-युगे एषः संस्कारः क्वचित् क्वचित् नुष्ठीयते।

समावर्त्तनसंस्कारः – समावर्त्तनं नाम गुरुकुलात् वेदाध्ययनं समाप्य प्रत्यावर्त्तनम्। कतिपयशास्त्रकारा अस्य नाम स्नानमिति कथयन्ति। गुरुकुलात् प्रत्यावृत्य स्नानेन विद्यार्थी

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साधारणमनुष्यरूपणे सांसारीक जीवनं पालयति। आधुनिकयुगे अस्य प्रचलनं भिन्नरूपेण दृश्यते। इदानीन्तनकालेछात्राः विश्वविद्यालये विद्याध्ययनं कुर्वन्ति। विद्याध्ययनसमाप्तौ तत्र समावर्त्तनोत्सवे छात्राणां कृते प्रमाणपत्रं दीयते।

विवाहसंस्कारः – धर्मशास्त्रे विवाहप्रक्रिया पूर्णतो गम्भीरादायित्वपूर्णा स्थायित्वसम्पन्ना चास्ति। विवाहे वराय कन्यायाः दानं भवति। तस्य महत् पुण्यं कल्प्यते। तत्र च न कश्चित् पणबन्धो न वा विनिमयो दानप्रसङ्गादुपयुज्यते। अत एव प्रशस्त विवाहप्रकारेष्वपि समयबन्धनात् प्राजापत्याः, गोमिथुनदानाद् आर्षः, दैवश्चादर्शविवाह-रूपेण स्वीक्रियते। एवं सति ऋग्वेदे समादृतः सोम सूर्ययोर्ब्राह्मविवाह एवादर्शरूपेण प्रतिष्टितः। वर्तमानकाले अस्य विकृतं स्वरूपं दृष्टिपथमायाति। दक्षिणारूपेण दीयमानं धनं यौतकरूपेण कन्यापक्षतो हठात् गृह्यते। अनेनास्यआदर्शरूपं क्षीणतां गतमिति महत् खेदावहम्। यदि यौतकापेक्षां विहाय वधूं लक्ष्मीं मत्वा विवाहोऽनुष्ठीयते चेत् सर्वेष्वपि परिवारेषु शान्तिसौख्यसौहार्दानामाविर्भवः स्यात्।

अन्त्येष्टिसंस्कारः - इदानीन्तनकालेऽपि अन्त्येष्टिसंस्कारः विधीयते। षोडशसंस्कारेषु अन्तिम-संस्कारः अन्त्येष्टिः वर्तते, मृत्योः परं सम्पद्यमानोऽपि संस्कारोऽयं महत्त्वमावहति। शास्त्रदृष्ट्या इहलोका-पेक्षया परलोकेऽति प्रशस्ती वर्त्तते। अत्र जनाः हितं पूरयि तु द्वौ संस्कारौ अनिर्वार्यौ भवतः, जातसंस्कारः, मृतसंस्कारश्च। अतः बौधायन धर्मसूत्रे कथ्यते। "जतसंस्कारेणोयं लोकं जयति मृतसंस्कारेणामुं लोकम्"[1]। इति॥ अयं संस्कारः इदानीन्तनकालेऽपि प्रचलिता अस्ति। यथा वा जातकर्मादीनां संस्कारणामुपेक्षा न कार्या तथैवास्यापि संस्कारस्योपेक्षा न कार्या। संस्कारेणानेन न केवलं शुद्धिपात्रं भजते मानवः अपि तु अकरणे पित्रृशापवशात् बहुप्रधुष्यं जन्म प्राप्नोति इति स्मृतिकाराः प्राहुः।

उपसंहारः – पुरा गर्भाधानादाराभ्य अन्त्येष्ठि पर्यन्तं संस्कारैः जनाः संस्कृता भवन्ति स्म। संस्कारैः संस्कृतजनानां ज्ञानक्षमता धर्मरूचीनां विकासश्च सम्भवतः। विज्ञानदृष्ट्या संस्कारैः संस्कृतव्यक्तेः जीवनमतीव महत्वपूर्ण भवति। अस्माकं आचारव्यवहारादिषु षोडशसंस्काराः प्रधान

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[1]- वौधायनधर्मसूत्र. ३/१/४

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स्थानम् भजन्ते। ते संस्काराः गर्भोधानात् आरभ्य अन्त्येष्टि पर्यन्तमनुष्ठीयन्ते। एतत् संस्कारमधिकृत्य प्राचीनैः ऋषिभिः बहुत्र बहु विचार्य नियमप्रदर्शनपूर्वकं विवेचितमस्ति बहुषु स्मृतिग्रन्थेषु। अतः अस्माभिः एताः स्मृतीः यथाशक्ति परामृश्य तत्र तत्र षोडशसंस्कारमधिकृत्य प्रतिपादितान् नियमान् सङ्कलय्य संस्कृतसाहित्ये एतषां संस्काराणां वर्णनं, तथा आधुनिकसमाजे तेषां स्मृतीनां उपयोगिता कीदृशी इति गवेषणदृष्ट्या विवेचितमत्र।

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मधुसूदनीविवृति वर्णितं शब्दार्थयुगलं काव्यस्य विशेष्यम् - एकं समीक्षणम्

Nibedita Banarji

प्रवर्धमानानां काव्यशास्त्रीयग्रन्थानां मध्ये पण्डितनरेन्द्रजगन्नाथविरचितः "रसगङ्गाधरः" एकः उच्चकोटिकःशास्त्रीयो प्रबन्धः। पण्डितनरेन्द्रस्य कर्तृत्व वैशिष्टम् प्रकृतग्रन्थे स्वरचित उदाहरणानाम् निरूपणेन काव्यशास्त्रीयचिन्तन-परम्परायां लक्षणप्रसङ्गे रचनात्मक बौद्धिक विकासस्य मार्गं प्रशस्ती भवति। प्रकरणभेद करणार्थं 'आनन' इति अस्य ग्रन्थस्य विभाजनं ग्रन्थकारेण कृतम्। 'आनन' शब्दस्य अर्थः मुखम् अस्ति। आननस्य संख्या प्रसङ्गे कथितम् यत् 'गङ्गाधरः' शिवस्य पर्यायः वर्तते। स्कन्द-पुराणस्य ब्रह्मात्तर खण्डस्य शिवकवचे उक्तं यत् - "चतुर्मुखस्तत्पुरूषस्त्रिनेत्रः", "चतुर्मुखो नीलरूचि-स्त्रिनेत्रः पयोदघोरः", "त्र्यक्षश्चतुर्वक्रः", "सितद्युतिः पंचमुखः वक्रं सद रक्षतु पंचवक्रः" इत्यादि। अतः प्रकृतग्रन्थे चत्वारि आननानि अथवा पञ्चाननाऽपि भवितुं शक्यते। परन्तु अधुना अस्मिन् ग्रन्थः पूर्णरूपेण न प्राप्यते, केवलं द्वितीय आननं पर्यन्तं प्राप्यते। रसगङ्गाधरः ग्रन्थे काव्यशास्त्रीयतत्त्वानां शङ्का तार्किक-शैला समाधीयते। नव्यन्यायदृष्ट्या अस्मिन् ग्रन्थस्य प्रति पदस्य विवेचनं ग्रन्थकारेण कृतम्। रसगङ्गाधरे ग्रन्थकारस्य व्यक्तितत्वोपस्थापनाव्यवहितपश्चात् काव्यलक्षणं निरूपितम्। काव्य लक्षणप्रसङ्गे काव्यगत-शङ्कानिवृत्तये नव्यन्यायभाषायां सूक्षतमम् चिन्तनम् दरीदृश्यते।पण्डितराजः काव्यस्य सामान्यलक्षणं[1] निरूपण-स्यानन्तरं नव्यन्यायभाषाशैलीमाध्यमेन काव्यस्य परिस्कृतलक्षणं[2] प्रदत्तवान्। स्वकीयं काव्यलक्षणं निरुच्य अपराचार्यैः प्रणीतानि काव्यलक्षणविषयक-मतानि पण्डितराजः समाचिनोति - "यत्तु प्राञ्च।"[3] अत्र प्राञ्चः इति शब्दस्यार्थः 'शब्दार्थयोः काव्यत्वावादिनी मम्मटाः।'[4]

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[1] रमणीयार्थप्रतिपादकः शब्दः काव्यम्- रसगङ्गाधर,१. पृ. १०

[2] इत्थं चमत्कारजनकभावनाविषयार्थप्रतिपादक-शब्दत्वम्,यत्प्रतिपादितार्थविषयकभावनात्वं चमत्कारजनक-ताऽवच्छेदकं तत्त्वम्, स्वविशिष्टजनकताऽवच्छेदकार्थप्रतिपादकतासंसर्गेण चमत्कारत्ववत्त्वमेव वा काव्यत्वमिति फलितम् – रसगङ्गाधर,१.पृ. १३

[3] रसगङ्गाधर,,१,पृ. १२।

[4] का.प्र.१,सू- १।

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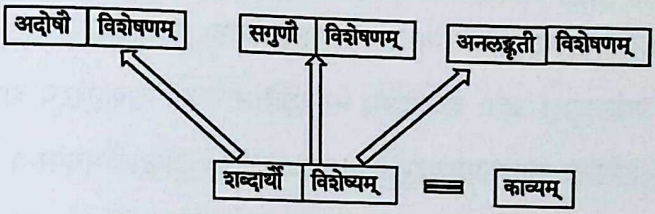
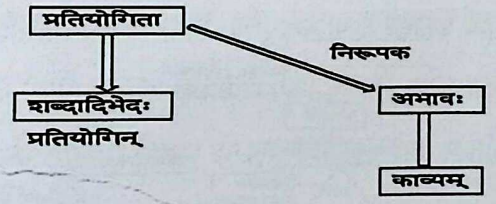
आचार्यमम्मटस्य मते शब्दार्थयुगलमुभयम् काव्यम् – "तददोषौ शब्दार्थौ सगुणावनलङ्कृती पुनः क्वापि"[1]



पण्डितराजस्य मते काव्यपदशक्तिः शब्द एव वर्तते न तदार्थः अथवा शब्दार्थयोरुभयोरिति। स्वकीयमतं प्रतिष्ठापनार्थं पण्डितराजेन मम्मटोक्तं काव्यलक्षणं समुचित-युक्तिद्वारा खण्डितम्। पण्डितराजस्य मते – "शब्दार्थयुगलं न काव्यशब्दवाच्यम्"[2] अर्थात् शब्दार्थयोः काव्यत्वस्य ज्ञापकं किञ्चिदपि प्रमाणं नोपलभ्यते। मधुसूदनशास्त्री पण्डितराजस्य मतं उद्धृयते यत् - शब्दार्थयुगल-प्रतियोगिताकभेदवत्काव्यम्।



पठ्धातोः स्पष्टशब्दरूपार्थकतया पठनकर्मताया अर्थे बाधे शब्दस्यैव काव्यत्वं न तु अर्थः। किञ्चित् अर्थस्य कण्ठताल्वाद्यभिघातजन्योच्चारणलक्षणपाठायोग्यत्वेन 'लोके काव्यमुच्चैः पठ्यते' अथवा 'लोके काव्यात् अर्थः अवगम्यते' अथवा 'लोके काव्यं श्रुतं अर्थो न ज्ञातः'[3] इति श्रुतिः श्रूयते। अतः सर्वत्रैव शब्दविशेषस्य रमणीयत्वं लक्षितं,काव्यपदवाच्यतायाः साध्यमानात् अर्थस्य एवमादिसकल-लोकव्यवहारात् परिदृश्यते। 'काव्यमुच्चैः पठ्यते' इत्यादि वाक्ये लक्षणया व्यवहर्त्तुं शक्यमिति व्यवहाराः। तर्हि शब्दस्य शक्तिग्राहकता एव सर्वोत्कृष्टप्रमाणम्।यथा 'पूर्वे पञ्चालाः' इत्यादौ समस्तपञ्चाल-देशवाचकानां पञ्चालादिशब्दानां तदेकदेशे लक्षणया प्रयोगः, परन्तु शब्दार्थौ इति युगलस्य क्षेत्रे

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[1] रसगङ्गाधर,१,पृ. १५।

[2] रसगङ्गाधर,१,पृ. १५।

[3] रसगङ्गाधर, १, पृ. १६।

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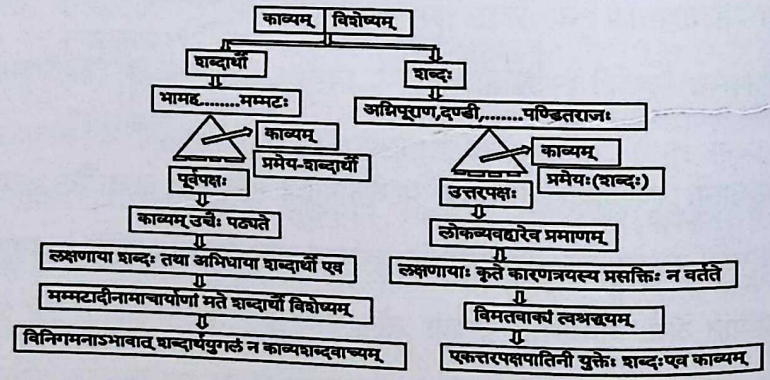
शक्तिग्राहकप्रमाणेषु 'व्याकरणोपमानकोषाप्तवाक्यव्यवहारविवरणसिद्धपदसान्निध्येषु'[1] किमपि प्रमाणं न दृश्यते। यदि व्यवहारेण 'शब्दार्थौ' इति पदस्य प्रयोगः मम्मटाचार्येण लक्षणायाक्रियते तर्हि 'लक्षणा' संघटनस्य त्रिविधं कारणं[2] विद्यते। यथा - १. मुख्यार्थबाधः, २. मुख्यार्थस्य लक्ष्यार्थोर्न सह सम्बन्धः ३. रूढि अथवा प्रयोजनम्। अतः शब्दार्थस्य सिद्धिर्क्षेत्रे न केवलं व्यवहारस्य बाधकमिति अपितु बाधक-प्रमाणाभावदेवेष्टसिद्धिः साधकप्रमाणाभावे न काव्यशब्दस्य शब्दार्थौभयपरत्वं युक्तम् तत्र तु मुख्यार्थ-बाधाभावेन लक्षणाऽपि न सङ्गच्छत इति प्रोक्तव्यवहारस्य मुख्यार्थपर्यवसायित्वे शब्दः व्यवस्थिते न शब्दार्थौभय। इत्थं प्रतिपक्षिवाक्यस्यश्रद्धेयत्वेन विमतवाक्यं विरुद्धज्ञानक्तो भवतो वाक्यं पुनरग्राह्यमेव - इत्थञ्च विमतवाक्यस्य श्रद्धेयत्वेन व्यवहाररूपविनिर्गमकस्य सद्भावेन च।[3] एकतरपक्ष-पातिनी युक्तिर्विनिगमना[4]। निगमनं शब्दस्य अर्थः प्रमाणमिति। निगमनं पञ्चावयव-वाक्यम्[5] - प्रतिज्ञा-हेतु-उदाहरण-उपनय-निगमनं द्वारा प्रमाणी भवति। पण्डितराजस्य शब्दः काव्यमिति प्रमाणस्य क्षेत्रे तथा शब्दार्थः खण्डनकरणार्थं एकाक्षरपक्षपातिनीयुक्तिः रेखाचित्रेण अधोचित्रितम् -



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[1] म. वि. १, पृ. २३।

[2] मुख्यार्थबाधे तद्योगे रूढितोऽथ प्रयोजनात्।
अन्योऽर्थो लक्ष्यते यत् सा लक्षणारोपिता क्रिया ॥ का. प्र.२, सू. १२

[3] रसगङ्गाधर,१. पृ. १७।

[4] चन्द्रिका.१. पृ. १७।

[5] त.स.१. पृ. ६७

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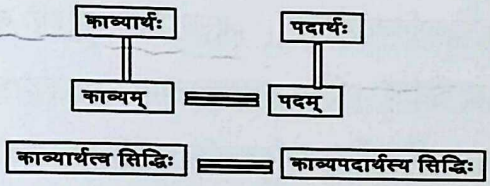
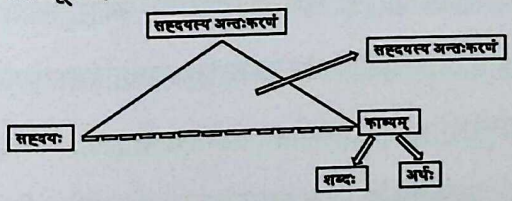
अतः काव्यपदार्थत्वं अर्थात् काव्यार्थं सिद्धकरणार्थं शब्दविशेषस्यैव रूपं उचितं लक्षणं करणीयं, न तु स्वकल्पितस्य काव्यपदार्थस्य – तदेव शब्दविशेषस्यैव काव्यपदार्थत्वे सिद्धे, तस्यैव लक्षणं वक्तुं युक्तम्, न तु स्वकल्पितस्य काव्यपदार्थस्य।[1]



काव्यलक्षणनिष्ठा गतिरेव। शब्दप्रधानस्य अर्थात् स्मृतनियतानुपूर्वी-विशिष्टशब्दस्य वेदत्वम्।[2] यदि काव्यपदार्थस्य सिद्धेः काव्यार्थस्य सिद्धिर्भवतितर्हि वेदपुराणादिलक्षणस्य दुरावस्था घटिता।[3] पुराणत्वं आदि पदग्राह्यं रघुवंशादि अपि अस्मृतनियतानुपूर्वीविशिष्टशब्दस्यैव। तर्हि 'वेदः उच्चैः पठ्यते', 'वेदादर्थोऽवगम्यते', 'वेदः श्रुतः', 'अर्थो न ज्ञातः'[4] इत्यादि वेदपुराणादिशब्दानामपि शब्दविशेषः एवं शब्दविशेषेण वेदादिलक्षणं लक्षितम्। शब्दार्थोभय प्रयोगे काव्यवद्व्यवहारस्य विरोधः स्फुटः इति। परन्तु आचार्यमधुसूदनशास्त्रिणां मते 'अग्ने आयाहि वीतये'[5]। अत्र आयाहे अग्ने! इत्यस्य, न च अग्ने! वीतये आयाहि इत्यत्र, नापि विभावसो आगच्छ पानाय इत्यस्य वेदत्वम्। अतः वेदादिलक्षणेषु इदं वैदिकं इदं कालिदासीयं इदं व्यासीयं पद्यं इति व्यवहारस्य उच्छेदः स्यात्। आस्वादस्य आनन्दस्य उद्बोधकत्वं जनकत्वं काव्यत्वस्य[6]काव्यमिति पूर्वपक्षीयस्य अभिमतम्।



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[1] रसगङ्गाधर,१, पृ. १७।

[2] म.वि.१. पृ. २५।

[3] रसगङ्गाधर,१. पृ. १८।

[4] रसगङ्गाधर,१. पृ. १८।

[5] चन्द्रिका.१. पृ. १८।

[6] म.वि.१. पृ.२५-२६।

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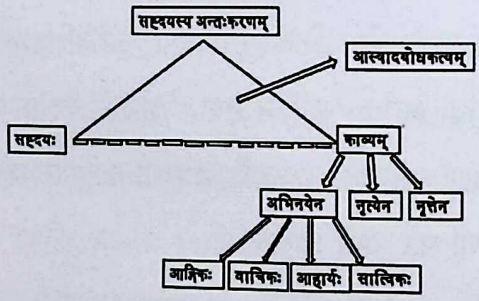
परन्तु यदि आस्वादोद्बोधकत्वमेव काव्यमिति स्वीकृतम् तर्हि रागस्यापि रसव्यञ्जकतायाः कारणात् आस्वाद्बोधकत्वम् इति। गीतशब्दानां रसव्यञ्जकता ध्वनिकारानन्दवर्धनाचार्येण तृतीयोद्योते दर्शिता। लक्षणीयत्वापत्ते रागस्यापि रसव्यञ्जकतयाऽऽस्वादो-द्बोधकत्वलक्षणलक्ष्यताऽऽवच्छेदकाक्रान्तात्वेन तत्र काव्यलक्षणातिव्याप्त्यापत्तेः।[1] आस्वाद्बोधकत्वम् इति काव्यलक्षणे लक्ष्यत्वं कृतम्। यदा लक्षणवेद्यं लक्षणीर्थं लक्ष्यमिति।[2] तर्हि आस्वाद्यञ्जकत्वमात्रस्य रसव्यञ्जकेषु रागेषु कतिपयेषु नाट्याङ्गेषु काव्यत्वं स्वीकरणीयम्। तर्हि सर्वेषां आङ्गिकसात्वि-कवाचिकाहार्याणाम-भिनयानां मध्येऽपि काव्यत्वं स्वीकरणीयम्। अभिनय-नृत्य-नृत्तादि सर्वाणां मध्ये रसजनकत्वे काव्यस्य लक्षणं लक्षणीयम्। परन्तु काव्यस्य एतद् रूप लक्षणं अतिव्याप्ति दोषेण दूषितं लक्षणम्।



परन्तु लक्ष्यं लक्षणं करोति तथा काव्यलक्षणं त्रिविधदोषरहितं करणीयम्। परन्तु आस्वाद्बोधजनकत्वे काव्यत्वं इति लक्षणं करणे पूर्ववर्ती सर्वेषां आचार्याणां मतं अव्याप्तिदोषेण[3] दूषितं इति स्वीकर्तव्यम्। शब्दार्थौ काव्यं इति खण्डने पण्डितराजः प्रकारान्तरेण नवीन युक्तिम् उपस्थापयति। प्रकृष्टा वृत्तिः प्रवृत्तिः शक्तिः तस्या निमित्तं सम्बन्ध इत्यन्वर्थताबलादागताशयवान् पण्डितराजजगन्नाथः पृच्छति काव्यपदप्रवृत्तिनिमित्तादिना ग्रन्थेन शक्यतावच्छेदकः अर्थात् यथा वस्तुद्वयस्थले द्वित्वस्य समवायेन उभयत्र प्रत्येकस्मिंश्च समवायसम्बन्धावच्छिन्नद्वित्वनिष्ठप्रकारताकः इदन्वावच्छिन्नविशेष्यताको बोधः।[4]

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[1] चन्द्रिका.१.पृ. १८।

[2] म.वि.१.पृ. २६।

[3] लक्ष्यैकदेशाऽवृत्तित्वम्- त.स.दी.पृ. १२

[4] म.वि.१.पृ. २६।

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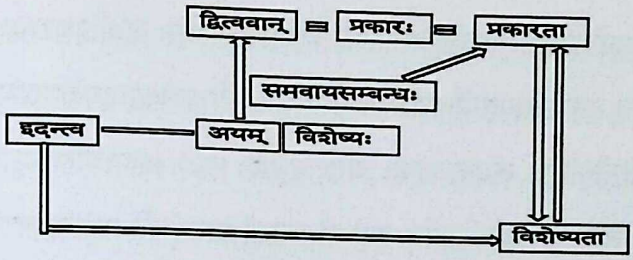
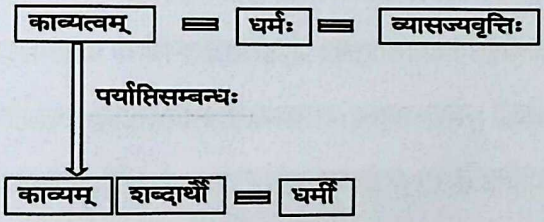


तत्प्रकारेण एको द्वौ इति प्रयोगस्य आपत्तिवारणाय पर्याप्तिसम्बन्धोऽनुमीयते, स च द्वयोः व्यासज्यवृत्तिसम्बन्धेन तिष्ठति। "व्यासक्तं व्यासज्यवृत्ति एकमेवोभयं वाप्यं तिष्ठति। प्रत्येकमेकस्मिन्नेकस्मिन् शब्दे चार्थे च पर्याप्तिं सम्बन्धेन विद्यमान, न तूभयवृत्ती"[1]। काव्ये शब्दार्थौ काव्यत्वं द्वयोः शब्दार्थयोः व्यासक्तं पर्याप्तिसम्बन्धेन व्यासज्यमिति, स्वरूपसम्बन्धेन काव्यत्वं शब्देऽपि अर्थेऽपि वर्तते।



व्यासज्यवृत्ति स्वयमेव आधारम् अधिकृत्य वर्तते। मम्मटाचार्यस्य शब्दार्थौ इति अभिप्रायः व्यासज्यमिति यत् आस्वादव्यञ्जकत्वं रसव्यञ्जकत्वं काव्यत्वनियामकबीजं शब्दार्थौ। शब्द एव काव्यत्वस्वीकारे अर्थस्य अलक्ष्यतया भागसिद्धिर्दोषः जायते। परन्तु पण्डितनरेन्द्रः मम्मटाचार्यस्य अभिमतं खण्डयति यत् यस्य प्रत्येकव्यवहारो न भवेत् इति व्यासज्यवृत्तिः।[2] द्वित्वावच्छिन्नप्रतियोगिताको भेद एकस्मिन् वर्त्तते तेन द्वित्वस्य एकमात्रे न व्यवहारस्तथा, शब्दार्थोभयप्रतियोगिताको भेदः शब्दे अर्थेऽपि वर्तते। तेन एको न द्वौ इति व्यवहारः घटो न घटोपटौ इत्यादि व्यवहारवद् यथा भवति तथैव प्रकृत काव्यत्वस्य शब्दार्थोभयव्यासज्यवृत्तितायाः स्वीकारे श्लोकवाक्यात्मकपर्याप्तिविरहाच्छ्लोकवाक्यत्वावच्छिन्नानुप्रतियोगिताक तादृश शब्दार्थोभयत्वावच्छिन्नप्रतियोगिताकभेदस्य सुवचत्वेन 'श्लोकवाक्यं न काव्यम्' इति व्यवहारो भवेत्।[3]शब्दमात्रपर्याप्त्यङ्गीकारे तु भेदीयप्रतियोगिताऽवच्छेदकानुयोगिताऽवच्छे-

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[1] चन्द्रिका,१, पृ. १९।

[2] म.वि.१. पृ. २६।

[3] चन्द्रिका.१. पृ. २०।

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दकयोरैक्याद् 'घटो न घटः' इत्यादिवन्न तथा व्यवहारस्यापत्तिः अर्थात् घटत्वस्य प्रत्येकघटं सत्त्वात् अयं घटः घटत्ववान् ततश्च शब्दार्थोभयात्मके एकस्मिन् पद्ये काव्यद्वयव्यवहारस्य आपत्तिः दोषः स्यादिति हृदयेनाह न द्वितीयमिति अर्थात् शब्दः अर्थः उभयोः मध्ये व्याप्यव्यापकभावसम्बन्धः वर्तते। व्यापके अवयव तथा व्याप्ये अवयवी तिष्ठति। तदा श्लोकवाक्यं काव्यमिति वक्तुं न शक्यते तत्र एकस्यैव वाक्यस्य शब्दरूपस्यावयवस्य अर्थरूपावयवस्य च सत्त्वात्। एको न द्वौ इतिनियमानुसारं घटेसत्त्वेऽपि घटोपटोभयं नास्तीति यथा प्रतीतिर्भवति तथा श्वोकवाक्येऽपि वाक्यसत्त्वेऽपि शब्दार्थोभयं नास्तीति इति तथा यदि प्रत्येकपर्याप्तित्वाङ्गीकार एकस्मिन् काव्ये काव्यद्वयव्यवहारापत्तिः शब्दाश्रितमेकं काव्यम् अर्थाश्रित-मेकमिति। अतः शब्दार्थौ काव्यम् इति नोचितम्।

शब्दार्थौ काव्यस्य खण्डन प्रसङ्गे पण्डितराजजगन्नाथः काव्यपदप्रवृत्तिनिमित्तं काव्यस्य नामक धर्मस्य सत्तायाः सिद्धौ नव्यन्यायस्य सम्बन्धद्वयं स्वीकृतवान्। पर्याप्तिसम्बन्धः समवायसम्बन्धश्च। पर्याप्तिसम्बन्धेन यः तिष्ठति सः व्यासज्य-वृत्त्यात्मक-धर्मः। यः व्यासज्यवृत्तयाः तु सर्वमेव आधारम् अधिकृत्येव अवतिष्ठते। समवायसम्बन्धेन यः तिष्ठति सः तु प्रत्येकपर्याप्ति धर्मः अर्थात् समवायसम्बन्धेन धर्मः स्वकीये धर्मौ प्रत्येकपर्याप्ति रूपेण अवतिष्ठते यतः पण्डितराजस्य मतानुसारं यदि शब्दार्थौ काव्यं स्वीक्रियते चेत् तर्हि काव्यपदप्रवृत्ति निमित्तं काव्यत्वं शब्दे च अर्थे च समानरूपेण पर्याप्तिसम्बन्धेन व्यासज्यवृत्तिधर्मरूपेण अवतिष्ठति तदा श्लोकवाक्यस्य अर्थावबोधः न भवति परन्तु लोकव्यवहारेण तस्य सत्ता प्रतिष्ठिता तादृशं श्लोकवाक्यं काव्यं न भवितुं शक्नोति। यदि काव्यत्वं प्रत्येकपर्याप्ति धर्मरूपात्मकं समवाय सम्बन्धेन शब्दे च अर्थे च भिन्न भिन्न रूपेण स्वीक्रियते चेत् तर्हि एकस्मिन्नेव काव्ये शब्ददृष्ट्या अर्थदृष्ट्या च भिन्न भिन्न काव्यस्य व्यवहारापत्तिः आविर्भवति। अतएव इदं काव्यत्वं तु रूपात्मके काव्ये एव तिष्ठति न तु शब्दार्थोभयमेव। पण्डितराजजगन्नाथस्य मतस्य खण्डनं अनया रीत्यैव मधुसूदनी-विवृतिकारः करोति तन्मतानुसारं यदि शब्दे काव्यत्वं स्वीक्रियते चेत् तर्हि चमत्काराधायकानि सर्वाणि पदानि प्रत्येक पदं काव्यं भवति न तु श्लोकवाक्यम्। इदं काव्यत्वं यदि व्यासज्यवृत्तिधर्मः तर्हि पर्याप्तिसम्बन्धेन सर्वेषु पदेषु विद्यमानम्। येन प्रत्येकपदनिष्ठचमत्कारदृष्ट्या भिन्नं भिन्नं काव्यत्वापत्तिः एकस्मिन्नेव श्लोके आविर्भवति यदि इदं काव्यत्वं प्रत्येकपदं समवायसम्बन्धेन प्रत्येकपर्याप्ति धर्मरूपेण

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स्वीक्रियते चेत् तर्हि एकस्मिन्नेव श्लोके चमत्काराधायक भिन्न भिन्न पदत्वात् भिन्ना भिन्ना काव्यत्वापत्ति-र्विभावः भवति अर्थात् भिन्न भिन्न पदद्दष्ट्या भिन्न भिन्न काव्यं भवति। अतएव येन तर्केण पण्डितराज-जगन्नाथ मम्मटस्य खण्डनं करोति तेन तर्केण पण्डितराजस्य मतमपि स्वतः खण्डिता।[1]

मधुसूदनीविवृतिकारस्य अयं तर्कः वस्तुतः समीचीनं न प्रतिभाति। पण्डितराजजगन्नाथस्य तु शब्दार्थौ काव्यम् इत्यस्य खण्डनं पर्याप्ति सम्बन्धेन समवायसम्बन्धेन च काव्यनिष्ठधर्मस्य अभावेन खण्डितम्। शब्दार्थौ इत्यस्य अदोषौ सगुणौ अनलङ्कृती विशेषणानि एतानि सर्वाणि तु शब्दार्थौ इति विशेष्य पदस्य विशेषणीभूततत्वानि। यत्र श्लोकरूपे काव्यस्य द्योतनं भवति न तु शब्दार्थनिष्ठ प्रत्येकपदस्य। गुणः तु रसस्य धर्मः। रसः चमत्काररूपः। अयं चमत्कारः प्रत्येकपदं मिलित्वा एव वाक्ये भवति न तु प्रत्येकपदम्। तथैव रमणीयार्थप्रतिपादक शब्देऽपि रमणीयऽर्थः श्लोकेवाक्ये भवति न तु प्रत्येकपदे। अतएव मधुसूदनीविवृतिकारस्य मतं असमीचीनम्। सः तु रमणीयर्थस्य आविर्भावः श्लोकनिष्ठ पदे स्वीकरोति। साहित्यदर्पणकारः अपि वाक्यं रसात्मकं काव्यमिति मतेन रसस्य सत्ता सम्पूर्णवाक्ये स्वीकरोति न तु पदे। तर्हि तन्मातानुसारमपि मधुसूदनीविवृतिकारस्य मतं खण्डीभूतम्।

पुनः 'शब्दार्थौ' पदस्य स्वीकरणे मधुसूदनशास्त्रिवर्यः युक्तिं प्रददाति यत् "अजाद्यन्तस्य अर्थशब्दस्य पूर्वनिपातार्हत्वेऽपि शब्दस्य पूर्वनिपातेन अभ्यर्हितत्वं प्रकाश्यते। अभ्यर्हितत्वञ्च विशेष्यत्वरूपमेव, ततश्च अर्थविशिष्टः शब्दः काव्यम्"[2] अर्थात् अजादि एवं अदन्तपदयुक्तशब्दस्य पूर्वनिपातः जनितः व्याकरणगत-नियमानुसारे शब्दस्य उल्लेखः पूर्वेकृताः, अभ्यर्हितत्व विशेष्यत्वरूपी। अतः शब्दः विशेष्यः तथा अर्थः विशेषणम् इति। अतः शब्दार्थौकाव्यम् इत्युक्ते अर्थविशिष्टशब्दः।[3] यथा गीतगोविन्दादि श्रव्यकाव्यम्। सः उक्तवान् यदि अर्थस्य अप्रधानता स्यात् तथा शब्दस्य प्राधान्यं जातं तदा प्रधानाप्रधानयोर्मध्ये प्रधाने कार्यस्य सम्प्रत्ययं भवति इति नियमः अस्ति।[4] शब्दस्य उपदेशार्थं

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[1] म.वि.१. पृ. २८।

[2] म.वि.१. पृ. २९।

[3] म.वि.१. पृ. २९।

[4] म.वि.१. पृ. २९।

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व्याकरणशास्त्रं मुख्येव। अतः अर्थो अप्रधानमेव, शब्दः तु अर्थबोधकज्ञानस्य उपायः अथवा अवशिष्ट अप्रधानत्वमिव। अर्थज्ञानाय शब्दः प्रथममुपादायि अतः शब्दविशिष्टः अर्थः काव्यम्। यथा - अभिज्ञानम् शकुन्तलादि दृश्यकाव्य। कर्मणि घञा निष्पन्ने काव्यपदस्यार्थः कविकर्मः।[1] कृ वर्णे इत्यस्मिन् पदस्य प्रज्ञा नवनवोन्मेषशालिनी प्रतिभा मता। 'तदनुप्राणनाज्जीवद्वर्णनानिपुणः कवि'[2] अथवा अनुभावविभावानां वर्णना काव्यमुच्यते इत्यानुसारं वर्णात्मक कर्म तु सिद्धपदार्थे। अतः काव्यं श्रुतं काव्यं बुद्धमिति उभयविधव्यवहारस्य सर्वलोकसिद्धस्य सत्त्वात् लक्षणनिर्माणमुचितमेव न तु पण्डितराजस्य स्वकल्पना द्वारा खण्डनम्। परन्तु एतदऽपि न समीचीनम्। शास्त्रि महोदयस्य शब्दः अर्थः अथवा शब्दार्थौ पदेन मध्ये प्रकृतपक्षे शब्दः एव काव्यम् अथवा अर्थमपि काव्यम् अथवा शब्दार्थौ उभयमपि काव्यम् इति किं स्वीकरणीयम् स्पष्टतया प्रमाणीकरणे असमर्थः जातः। कदापि सः शब्दस्य प्राधान्ये काव्यं स्वीकरणे अभिज्ञानशकुन्तलमादिदृश्यकाव्यस्य उदाहरणं स्वीकृतवान्, अर्थस्य प्राधान्ये गीतगोविन्दम् अथवा शब्दार्थौ प्रधान्ये रघुवंशादिग्रन्थं स्वीकृतवान्। यद्यपि तेन किम् काव्यमिति कुत्रापि नोल्लेखितम्।

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[1] म.वि.१. पृ. ३०।

[2] म.वि.१. पृ. ३१।

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कूर्मपुराणे रामायणस्य प्रभावः – एकं विशिष्टमध्ययनम्

Subhasmita Behera

वैदिकसाहित्यस्य अवसानात् अनन्तरं लौकिकसंस्कृतसाहित्यस्य प्रारम्भसमये वाल्मीकिः प्रथमतः प्रबन्धकाव्यं रामायणं रचयित्वा आदिकविरूपेण प्रतिष्ठितमभवत्। रामायणे आदर्शपुरुष श्रीरामस्य चरित्रवर्णनाप्रसङ्गे वेदेषु वर्णितगूढतत्त्वानां वर्णनमस्ति। पुरुषोत्तम श्रीरामः हिन्दुधर्मस्य संस्कृतेः च परमसंरक्षकः भारतीयजनसमाजस्य आदर्शचरित्रः।

संस्कृतसाहित्यस्य आदिग्रन्थरामायणे मर्यादापुरुषोत्तमरामचन्द्रस्य जीवनः अतीव करुणमयः आसीत्। परन्तु सः विकटपरिस्थितौ अपि मर्यादा पालनम् अकरोत्। सः जीवने सम्पूर्णनिसङ्गः अभवत् अपि श्रेष्ठगुणैः साकं अतिष्ठत्। श्रीरामस्य श्रेष्ठगुणाय सः साधारणपुरुषात् पुरुषोत्तमं भूत्वा हिन्दुजनसमाजस्य आराध्य भगवतः विष्णोः अवताररूपेण पूज्यते। रामस्य चरित्रवर्णनेन समग्रसंसारस्य जनसमाजः पितृभक्तिः, भातृस्नेहः, मित्रस्नेहः, शरणागतवत्सलादयः मानवीयगुणाः एवं सत्यं धर्मः धैर्यः सदाचारः कर्त्तव्यनिष्ठः उदारता सहानुभूति परोपकारादयः अनन्या गुणाः अन्यायस्य उपरि न्यायस्य विजयः इति ज्ञानं लभन्ते। अतः रामायणं उच्यते –

यावत्स्थास्यन्ति गिरयः सरितश्च महीतले। तावद्रामायणकथा लोकेषु प्रचरिष्यति॥[1]

रामायणे श्रीरामचरित्रं करुणरसेण सुन्दरः, ललितः, प्राञ्जलः, महत्वपूर्णः हृदयस्पर्शी, माधुर्यमयी उक्तिः माध्यमेन वर्णनमस्ति। रामायणे वर्णितं श्रीरामस्य चरित्रेण परवर्त्तीसमयस्य भारतीयसभ्यता, संस्कृतिः, साहित्यमित्यादयः प्रभाविताः भवन्ति। आदर्शपुरुषस्य रामस्य चरित्रम् आधारीकृत्य कवयः तस्य विभिन्नस्वरूपस्य वर्णनं कुर्वन्ति। उत्तररामचरितग्रन्थे भवभूतिः करुणरसेण अतीवः सरलः सावलीलः हृदयस्पर्शी भाषया च श्रीरामस्य उत्तरभागस्य जीवनस्य चरित्रं वर्णिनं कृतवान्। यं ग्रन्थं पठित्वा समग्रमानवसमाजस्य हृदयः आह्लादितं भूत्वा मनसि रामं प्रति श्रद्धा जायते। यदा कालिदासेन युक्तं वत् "काव्येषु नाटकं रम्यं" तदेव भवभूतिना प्रतिपादितम्।

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[1] रा.1.2.37

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भारतीयसंस्कृतसाहित्यस्य आदर्शग्रन्थवाल्मीकिरामायणस्य प्रभावः न केवलं काव्येषु, नाटकेषु अपि च पुराणेषु दृश्यते। संस्कृतवाङ्मये पुराणानां महत्वपूर्णं स्थानं वर्तते। भारतीयजीवनस्य आदर्शस्य, सभ्यतायाः, संस्कृत्याः, विद्यावैभवस्य उत्कर्षस्य च वास्तविकं दर्शनं पुराणेषु प्राप्यन्ते। पुराणेषु न केवलम् इतिहासवर्णनं परन्तु विश्वकल्याणकारी आधिभौतिकादयः त्रिविधदुःखानां निवृत्तीनां मार्गाणां वर्णनं परिदृश्यन्ते। पुराणेषु वेदानां गूढतत्त्वानां सरलसुबोधभाषया वर्णनाः प्राप्यन्ते। पुराणं वेदस्य व्याख्यानग्रन्थाः। महाभारते कथ्यते – इतिहासपुराणाभ्यां वेदं समुपबृंहणेत्[1]। वेदाध्ययनेन यदैव फलं प्राप्यते पुराणमाध्ययनेन तदैव फलं सरलतया प्राप्यते। पुराणस्य शाब्दिकार्थः – प्राचीनः वृत्तान्तः। यास्कः निरुक्तग्रन्थे कथयन्ति –पुरा नवं भवतीति[2]। वैदिकयुगस्य प्राचीनऽख्यानस्य सङ्कलनाय एकः पृथक् साहितस्य सृष्टिः अभवत् यं पुराणम् इति उच्यते। अष्टादशमहापुराणेषु कूर्मपुराणं पञ्चदशमहापुराणम्। तत्तु पुराणेषु श्रेष्ठं भवति। अस्मिन् पुराणे भगवतः सदाशिवस्य वर्णना प्रधानतया प्राप्यते। अस्मिन् पुराणे ब्रह्माविष्णुमहेश्वरेषु कोऽपि भेदः न परिलक्ष्यते। कूर्मपुराणं द्विधा विभक्तम्- पूर्वभागः उत्तरभागः चेति। पूर्वभागे सृष्टिप्रकरणानन्तरं पार्वत्याः तपश्चर्या तथा तस्याः सहस्रनामानां वर्णनाम् अपि च विविध वंशानां वर्णनाः प्राप्यन्ते। उत्तरभागे द्वे गीते विद्येते। ईश्वरगीता, व्यासगीता चेति। कूर्मपुराणस्य पूर्वभागस्य विंशत्याध्याये ईक्ष्वाकुवशंस्य वर्णनाप्रसङ्गे मर्यादापुरुषोत्तमस्य श्रीरामस्य सम्पूर्णजीवनवृत्तान्तः सङ्क्षेपेण वर्णितमस्ति।

श्रीरामस्य जन्मवृत्तान्तः – कूर्मपुराणे अयोध्यानरेशदशरथस्य चतुर्णां पुत्राणां यथा राम-भरत-लक्ष्मण-शत्रुघ्नानां जन्मवृत्तान्तः परिलक्ष्यते। ते चत्वारः पुत्राः महान् वलशाली, युद्धे इन्द्रेण समकक्षं, विष्णोः शक्तिसम्पन्नम् आसन्। अयं वृत्तान्तः रामायणस्य वालकाण्डे विस्तृतभावेन परिदृश्यते। महाराजादशरथस्य कौशल्या-कैकेयी- सुमित्रादि स्त्रीणां गर्भेषुचत्वारः पुत्राः अजायन्त। भगवत्याः कौशल्यादेव्याः गर्भतः दिव्यलक्षणयुक्तः सर्वलोकवन्दितः जगदीश्वरः रामः, सौभाग्यशालिन्याः

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[1] महा.1.1.267

[2] निरुक्त.3.19

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महराणीकैकेयाः गर्भतः सत्यनिष्ठः भरतः, मधुरभाषिण्याः देवीसुमित्रायाः गर्भतः भात्रृभक्तः लक्ष्मणः जितेन्दियः शत्रृघ्नः च क्रमेणअजायन्।

कौशल्यानन्दनरामस्य विवाहवृत्तान्तः –

रामस्य सुभगा भार्या जनकस्यात्मजा शुभा। सीता त्रिलोकविख्याता शीलौदार्यगुणान्विता॥[1]

कूर्मपुराणे श्रीरामस्य सहधर्मिणीरूपेण जनकतनयाः सीतायाः वर्णना दरीदृश्यते। रामायणस्य वालकाण्डे अपि महातेजस्वी महाराजा जनकः तस्य पुत्र्याःसतीस्वाध्वीसीतायाः हस्तम् आदर्शपुरुषाय रामाय अददात् इति वृत्तान्तः वर्तते।

अब्रवीजनको राजा कौशल्यानन्दवर्धनम्। इयं सीता मम सुता सहधर्मचरी तव॥[2]

महावलवान् रामस्य धनुभङ्गः – महाराज्ञः जनकस्य तपस्यायां प्रसन्नं भूत्वा त्रिशुलधारी नीललोहितः भगवान् शंकरः जनकाय एकम् अद्भुतं धनुम् अददात्। सौभाग्यवत्याः सीतायाः स्वयम्वरे रामः इमं धनुम्अभनक्। महायशस्वीरामस्य धनुभग्नकथा कूर्मपुराणे सुन्दररूपेण आलोच्यते।

विज्ञाय रामो बलवान् जनकस्य गृहं प्रभुः। भञ्जयामास चादाय गत्वासौ लीलयैव हि॥[3]

पुनः अयं वृत्तान्तः रामायणस्य वालकाण्डे प्रर्य्यालोच्यते।

आरोपयित्वा मौर्वीं च पुरयामास तद्धनुः। तद्वभञ्ज धनुर्मध्ये नरश्रेष्ठो महायशः॥[4]

जितेन्द्रियरामस्य राज्याभिषेकः – महाराजादशरथः प्रेमवशतः युवराजपदे कान्तिमान् धैर्यवान् रामम् अभिषिक्तं कर्त्तुम् ऐच्छत्। तदनन्तरं रामस्य राज्याभिषेकप्रस्तुतिदृष्ट्वा महाराणीकैकेयी, या पूर्ववरं लब्धवती सा रामस्य वनगमनं भरतस्य राज्याभिषेकःच द्वौ वरौ राजादशरथम् अयाचत। अस्याः कथायाः आलोचना उभौकूर्मपुराणे रामायणस्य अयोध्याकाण्डे च दृश्येते।

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[1] कू.1.20.19

[2] रा.1.73.26

[3] कू.1.20.24

[4] रा.1.67.17

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श्रीरामस्य वनगमनम् -

प्रणम्याथ पितुः पादौ लक्ष्मणेन सहाच्युतः। ययौ वनं सपत्नीकः कृत्वा समयमात्मवान्॥[1]

कूर्मपुराणे अपि च रामायणस्य अयौध्याकाण्डे सत्यपराक्रमीरामस्य वनगमनवृत्तान्तः परिदृश्येते। माताकैकेयाः मतानुसारेण पित्रृभक्तः नरश्रेष्ठः रामचन्द्रः पितुः सम्मानं रक्षाकर्त्तुं भ्राता-लक्ष्मणेन साकं सपत्नीकं वनम् अगचछत्। आदर्शपुरुषरामस्य वनगमनवर्णना दुःखदपूर्णं हृदयस्पर्शी च।

पतिव्रतासीतायाः अपहरणम् – रामायणस्य उत्तरकाण्डे वर्णितं लंकानरेशरावणेन पतिव्रतासीतायाः अपहरणं, श्रीरामस्य करुणविलापस्य सुदीर्घालोचनायाः संक्षिप्तवर्णना कूर्मपुराणे परिदृश्यते। यदा महावलवान् रामलक्ष्मणौ आश्रमे अनुपस्थितौ आस्तां तदा राक्षसराजा रावणः सन्यासीवेषं धारयित्वा सीतायाः अपहरणम् अकरोत्। तदा भगवती सीता शतृसंहारकौ रामलक्ष्मणौ स्मरयित्वा करुणविलापम् अकरोत्।

कदाचिद्वसतोऽरण्ये रावणो नाम राक्षसः। परिव्राजकवेषेण सीतां हृत्वा ययौ पुरीम्॥

अदृष्ट्वा लक्ष्मणो रामः सीतामाकुलितेन्द्रियौ। दुःखशोकाभिसंतप्तौ बभूवतुररिदमौ॥[2]

शतृनाशक रामलक्ष्मणौ आश्रमे सीतां न दृष्ट्वा दुःखे शोके च अत्यन्तसन्तप्तम् अभवताम्। रामायणे आलोचितः श्रीरामस्य व्याकुलमनोभावस्य वर्णना अतीवकारुणिकः।

पतित्वममराणां हि पृथिव्याश्चापि लक्ष्मण। विना तां तपनीयाभी नेच्छेयं जनकात्मजाम्॥[3]

सुग्रीवेण साकं श्रीरामस्य मित्रता –रामायणस्य किष्किन्ध्याकाण्डे विस्तृतेण वर्णितः कपिसुग्रीववानरैः साकं रामस्य मित्रतास्थापनकथा कूर्मपुराणे संक्षेपेण प्राप्यते।

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[1] कू.1.20.30

[2] कू.1.20.32,33

[3] रा.3.58.5

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हनुमता देवीसीतायाः निरुपणम् - रामायणस्य सुन्दरकाण्डे प्रभुभक्तहनुमानस्य प्रभुनिष्ठतायाः वर्णनाविद्यते। वीरहनुमानः लंकापुरीं गत्वा अशोकवाटिकायां धीरस्वभावयुक्तापतिव्रतासीतां दृष्ट्वा स्वस्य परिचयं प्रदयित्वा रामस्य संदेशम् अपि च रामस्य अङ्गुलीयकम् अददात्।

वानरोऽहं महाभागे दूतो रामस्य धीमतः। रामनामाङ्कितं चेदं पश्य देव्यङ्गुलीयकम्॥[1]

अस्याः कथायाः संक्षिप्तवर्णना कूर्मपुराणे दृश्यते।

महासमुद्रे श्रीरामस्य सेतुवन्धनिर्माणम् – कुर्मपुराणे कथितः वलवान् रामस्य रावणेन सह युद्ध कर्त्तुं शपथः, लङ्कागमनाय महासमुद्रे श्रीरामस्य सेतुवन्धनिर्माणवृत्तान्तः रामायणस्य युद्धकाण्डे आलोच्यते।

रावणस्य वधः – सेतुं परमधर्मात्मा रावणं हतवान् प्रभुः॥[2] रामायणस्य युद्धकाण्डे विस्तृतेण वर्णितः रावणवधस्य कथायाः आलोचना कूर्मपुराणे प्राप्यते।

कान्तिमान् रामस्य अयोध्या प्रत्यागमनम् – कूर्मपुराणे आलोचितः महायशस्वीरामस्य जितेन्द्रियलक्ष्मणस्य सौभाग्यशालीकल्याणीसीतायाः च अयोध्याप्रत्यागमनं पुनः धर्मज्ञभरतेन रामस्य राज्यभिषेकवृत्तान्तः रामायणस्य युद्धकाण्डे विद्यते।

कुशलवयोः जन्मवृत्तान्तः –

रामस्य तनयो जज्ञे कुश इत्यभिविश्रृतः। लवश्च सुमहाभागः सर्वतत्त्वार्थवित् सुधीः॥[3]

कूर्मपुराणे श्रीरामस्य द्वयोः पुत्रयोः कुशलवयोः जन्मवृत्तान्तः वर्णितमस्ति। तथैव रामायणस्य उत्तरकाण्डे वाल्मीकेः आश्रमे कर्त्तव्यनिष्ठरामेण निर्वासितायाः पतिव्रतायाः सतीस्वाध्वीसीतायाः गर्भतःलवकुशौ अजायेताम् इति कथा परिदृश्यते।

यामेव रात्रिं शत्रुघ्नः पर्णशालां समाविशत्। तामेव रात्रिं सीताऽपि प्रसुता दारकाद्वयम्॥[4]

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[1] रा. 5.36.2

[2] कू. 1.20.45

[3] कू. 1.20.56

[4] रा. 7.66.1

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विष्णुपुराणे कूर्मपुराणे च पुराणस्य पञ्चलक्षणानि उक्तानि –

सर्गश्च प्रतिसर्गश्च वंशो मन्वन्तराणि च। वंशानुचरितं चैव पुराणं पञ्चलक्षणम्॥[1]

पुराणस्य पञ्चलक्षणसमन्वितार्थं कूर्मपुराणे सम्पूर्णइक्ष्वाकुवशंस्य वर्णनाप्रसंगे नरश्रेष्ठश्रीरामस्य चरित्रवर्णनं दृश्यते परन्तु रामायणे केवलं श्रीरामस्य पूर्ववर्त्तीराजादशरथस्य अपि च परवर्त्तीराजाकुशस्य वर्णना विद्येते। वाल्मीकिरामायणे वहुचरित्राणां वर्णना सन्ति परन्तु कूर्मपुराणे वहुचरित्राणां वर्णनेन सह श्रीरामस्य चरित्रवर्णना वहुलतया दृश्यते। उपरोक्तालोचनात् कूर्मपुराणे राजादशरथस्य चतुर्णां पुत्राणां जन्मवृत्तान्तः, श्रीरामस्य धनुभङ्गः, श्रीरामस्य विवाहकथा, रामस्य वनगमनं, पतिव्रतासीतायाः अपहरणं, सुग्रीवेण साकं श्रीरामस्य मित्रता, हनुमता देवीसीतायाः निरूपणं, महासमुद्रे नरश्रेष्ठरामस्य सेतुवन्धर्निमाणं, रावणस्य वधः, रामलक्ष्मणयोः अपि च सीतायाः अयोध्याप्रत्यागमनं, भरतेन रामस्य राज्याभिषेकः, लवकुशयोः जन्मवृत्तान्तादि विषयवर्णना प्रसङ्गे रामायणस्य प्रभावः स्पष्टतया लक्ष्यते।

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[1] वि.पु.3.6.25, कू.पु.1.1.12

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कुलशेखरविरचितमुकुन्दमालायाः भक्तिस्वारस्यम्

Anish Raghavan

भारतदेशस्य आध्यात्मिकसम्प्रदायेषु भक्तिसम्प्रदायः सुप्रसिद्धः, कृत्स्नभारतभूखण्डं भक्तिभावेन विविधप्रदेशेषु विविधरीत्या नानाभक्तानुभावैः समप्लावयत्। अयं सम्प्रदायः प्रायः अष्टमशताब्दौ द्रविड-देशे लब्धजन्मा, क्रमशः भारतवर्षं व्यापयन् आसप्तदशशताब्दियावत् स्वपराकाष्ठां प्रापेति इतिहासज्ञानां गवेषितं सुदृढं मतम्। अपि च सम्प्रदायस्यास्योद्भवकाले दाक्षिणात्यश्रीवैष्णवसम्प्रदायानुसारिणां तथा द्रविडशैवसम्प्रदाय-गतानाम् आळ्वार-नायन्मार-व्यपदेशप्रसिद्धानां भक्तसिद्धानां पद्यात्मिकासु कृतिषु सुप्रकटिता भक्तिरेव भव्यभक्तिसम्प्रदायतरोः सारभूतं प्रधानबीजम् इति कथने न काप्यतिशयोक्तिः।

तत्र विशेषतः वैष्णवसम्प्रदाये भक्तिभावस्य प्राधान्यं तु ज्ञातविषयं समेषाम्, यतः नारदादिमुनि-भिस्तथा भगवता श्रीकृष्णेन च साक्षात् भक्तिसूत्रश्रीमद्भगवद्गीतादिषु सन्दर्भेषु निर्दिष्टोऽयं शरणागत-सुलभो भक्तिमार्गः सुप्रसिद्धः। एवम् तं मार्गं श्रद्धयानुसृत्य स्वानुभवान् तथा शिष्योद्दिष्टशिक्षासोपानानि च प्रधानतया तमिळभाषायां भक्तिरसायनार्द्रैः अमृतवचोभिः कान्तासम्मिततया अस्मभ्यः प्रकाशयन्, भक्तिपथदेशिकाः बभूवुः आळ्वारव्यपदेशभूषिताः भक्तिसागरनिमग्नाः द्वादश अवतारपुरुषाः। तेष्वन्यतमो भवति श्रीकुलशेखर इति नाम्ना प्रसिद्धस्सिद्धनृपो यस्य मुकुन्दमाला इति स्वभक्ति-द्योतकसंस्कृतरचना यद्यपि चत्वारिंशत्पद्यात्मकं सुलघुकायं स्तोत्रकाव्यं तथापि चतुस्सहस्रपद्यात्मके आळ्वारोपहृते विशालसाहित्ये सुविशिष्टं, विलक्षणं, भक्तवृन्दैः बहुमतं, तत्सरलसंस्कृतसौन्दर्यात् भक्तिस्वारस्यद्योतन-गुम्भगाम्भीर्याच्च। अतः अग्रे कुलशेखरमहानुभावानां विषये दिङ्मात्रं विविच्य मुकुन्दमाला इति स्तोत्रे प्रकाशितानां तद्भक्तिभावस्य विविधांशानां समीक्षणं करिष्ये।

श्रीकुलशेखर-आळ्वार् - भक्तिसागरनिमग्नः इत्यर्थो हि आळ्वार इति द्रविडपदं साधयति। एवम् आळ्वार इति वैष्णवसम्प्रदाये द्वादशभक्तानां परम्परायां सप्तमो आळ्वार् भवति श्रीकुलशेखरः यः कृत्स्नकल्याणगुणविभूषितस्य मधुवैरिणः साक्षात् कौस्तुभावतारः इति वैष्णवैः सम्मानितः। वैष्णवपरम्परानुसारं तज्जन्म कलियुगस्य सप्तविंशतितमे वर्षे इति स्मर्यते, परन्तु आधुनिकैः इतिहासज्ञैः

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अयं कुलशेखरः 844-883 AD इति नवमशताब्दैः कालविशेषे चेरदेशं शशासेति मतं प्रतिष्ठितम्। एवं मतवैविध्यात्, चेरदेशनृपान्वये नैककुलशेखराः अवर्तन्त वा, तथैव मुकुन्दमालायाः को वा प्रणेता इत्यादिप्रश्नाश्च अद्यावधि ऐकान्तिकसमाधानरहिताः। तथापि पारम्परिक-कथाभिः क्वचिच्च ऐतिहासिकप्रमाणैश्च कुलशेखरस्य चेरचोलपाण्ड्यादिराज्यबृंहिते सम्पूर्णदक्षिणमण्डले एकच्छत्राधिपत्यं प्रायः सर्वसम्मतम्। तथैव राज्यशासनेऽपि कुलशेखरनृपस्योत्कृष्टता नैकदेशशासनदाक्षिण्यं च लोके स्मृतिप्रसिद्धम्।

अयमेव नृपः कदाचित् भगवद्भक्तिभावमुग्धः शासनं विसर्ज्य श्रीरङ्गक्षेत्रं गन्तुकामः पुनः मन्त्रिभिश्च पुराणकथाश्रावणव्याजैः प्रतिदिनं श्रीरङ्गयात्रायाः निवारित इति लोकप्रसिद्धा कथा। इमां कथां चाश्रित्यैव श्रीमद्रामानुजाचार्यैरपिकुलशेखराणां कीर्तिद्योतको नमस्कारात्मकः श्लोकः रचितो यश्च श्रीवैष्णवसम्प्रदाये कुलशेखररचनो-च्चारणस्य प्राक् समुच्चार्यते-

घुष्यते यस्य नगरे रङ्गयात्रा दिने दिने। तमहं शिरसा वन्दे राजानं कुलशेखरम्॥

कुलशेखरवर्याणां रामकृष्णयोः प्रगाढा भक्तिः न केवलं लोकप्रसिद्धकथा-भिर्ज्ञानगोचरीभवति अपि तु तेषां कृतिष्वपि स्पष्टम् अनुभाव्या वर्तते। तत्र विशेषतः आळ्वारसाहित्यस्य चतुस्सहस्रपद्येषु अन्तर्भूते पेरुमालतिरुमोळि इति तत्प्रणीततमिळपद्ये बालकृष्णमाधुर्यदर्शनोत्कण्ठितस्य कुलशेखरस्य देवक्या तादात्म्यभावः, वेङ्कटाद्यादिपुण्यस्थानेषु तृणमीनादिक्षुद्रजीवनवाञ्छा, इत्यादिप्रसङ्गाः तद्भक्ति-गाम्भीर्यमवगमयति। रामकथाश्रवणसन्दर्भे कदाचित् अरण्यकाण्डवर्णितस्य एकाकिनः रामस्य खरदूषणादि-महाबलानाम् सामुख्यवर्णनं श्रवणमात्रेण कुलशेखरनृपः तत्सहायसेवायै पर्याकुलः, स्वचतुरङ्गसेनाम् दण्डकारण्यं प्रति प्रस्थातुमादिशद् इति सुप्रसिद्धा कथा कुलशेखरवर्याणां भगवद्विषये निरर्गलाभिनिवेशं, तादात्म्यं, तथा अगाधभक्तिभावमेव प्रकाशयति।

कुलशेखराः अन्ततः स्वपुत्रम् राज्यासनेऽभिषिच्य, श्रीरङ्गं प्रति प्रस्थिताः एवं स्वजीवनावशेषं च श्रीरङ्गनाथचरणकमलमूले यापयन्तः स्वेषां चिरकालोत्कण्ठायाः उपशमनं कृतवान्तः।

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मुकुन्दमालायां भक्तिभावस्य विविधांशाः - भक्तिभावे विवेकसम्पत्तिः - मुकुन्दमाला इति स्तोत्रकाव्यं यद्यपि सुलघुकायं वर्तते तत्प्रसिद्धिस्तु द्रविडप्रदेशमतिरिच्य अखण्डभारतं व्याप्नोतीति वचने न कापि विप्रतिपत्तिः। यतः ब्रह्मदेशस्य म्यिङ्गगान् जनपदे वर्तमानः शिलालेखोऽपि मुकुन्दमालायाः श्लोकैकस्य उल्लेखेन विमण्डितः, मुकुन्दमालायाः जनप्रियतां प्रबलां कीर्तिं च सूचयति। इयं कीर्तिश्च प्रायः तद्गतभक्तिभावोन्मेशाद् इति ज्ञातव्यम्। यतः अस्यां कृतौ कुलशेखरस्य भक्तिभावे विद्यमानानां विविधतत्त्वानां स्पष्टनिर्देशो लभ्यते।

तत्र आदौ कुलशेखरस्य भक्तिमार्गानुसारं भक्तस्य सचेतनदृढनिश्चयः कश्चित् प्रमुखांशः। यतः भक्तिमार्गस्य सौलभ्यात् भावप्राधान्याच्च भक्तस्य स्वभक्तेरभिव्यक्तिः केवलं भगवदासक्तिवशात् भक्त-हृदयकोमलत्वादिति भावः पाठकमनसि प्रतीयेत। यतः नैकभक्तानां कृतिषु इष्टदेवस्तुतिसीमिता तद्भक्तेः स्फुटाभिव्यक्तिरेव प्रायः लभ्यते। परन्तु कुलशेखराणां मुकुन्दमालायां तेषां भक्तेः किमपि तार्किक-समर्थनं, इतरमार्गापेक्षया भक्तिमार्गानुसरणस्य सुस्पष्टो विवेकोऽपि भक्तिमार्गस्य सर्वोन्नतपदवीं साधयति, भक्तिमार्गस्य सल्लक्ष्यं समुद्योतयति, तथैव कुलशेखराणां ज्ञानादिमार्गेष्वपि प्रतिपत्तिं ध्वनति। यथा -

नाहं वन्दे तव चरणयोर्द्वन्द्वमद्वन्द्वहेतोः कुम्भीपाकं गुरुमपि हरे नारकं नापनेतुम्।
रम्या रामा मृदुतनुलता नन्दने नापि रन्तुं भावे भावे हृदयभवने भावयेयं भवन्तम्॥
नास्था धर्मे न वसुनिचये नैव कामोपभोगे यद्यद्भव्यं भवतु भगवन् पूर्वकर्मानुरूपम्।
एतत्प्रार्थ्यं मम बहुमतं जन्मजन्मान्तरेऽपि त्वत्पादाम्बोरुहयुगगता निश्चला भक्तिरस्तु॥

अपि च

भक्त्या मामभिजानाति यावान् यश्चास्मि तत्त्वतः। ततो मां तत्त्वतो ज्ञात्वा वि शते तदनन्तरम्॥

इति श्रीकृष्णेन गीतायामुपदिष्टेश्लोके, भक्त्या माम् अभिजानाति इति अभिज्ञानतत्त्वं कुलशेखराः स्वविवेकेन स्फुटं प्रकाशयन्ति। विवेकोऽयमपि अन्यत्र स्थिरमतिर्भक्तिमान् इति गीताचार्योपदेशं समर्थयति।

अयमनाविलो विवेकोऽपि न सिद्धान्तसीमितः अपि तु लौकिकावस्थामाश्रित्य अति व्यावहारि-कधिया समर्थितः। श्रीशङ्कराचार्या अपि सम्प्राप्ते सन्निहिते काले न हि न हि रक्षति डुकृञ्करणे इति ज्ञान-

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पथनिमग्नं पण्डितं भक्तिमार्गं स्मारयन्ति। तथैव कुलशेखरा अपि जीवनस्य अस्थायित्वात्, अन्नमय-देहस्य च कालोपयातनैसर्गिकवैकल्यात् च कृष्णचरणारविन्दगतां भक्तिम् अद्यैव सपदि इच्छन्ति। एवं श्लोकस्य श्रोतारोऽपि गोविन्दभजने विलम्बस्य वैफल्यं तथा साम्प्रतिकोपयोगमवगच्छन्ति।

कृष्णत्वदीयपदपङ्कजपञ्जरान्तमद्यैव मे विशतु मानसराजहंसः।

प्राणप्रयाणसमये कफवातपित्तैः कण्ठावरोधनविधौ स्मरणं कुतस्ते॥

अत्रापि मानसराजहंसः इति राजहंसोपमानकेन रूपकेन भक्तिमयमानसस्य विवेकसम्पत्तिरुक्तः इति अवधारणीयम्।

भगवच्चरणासक्तिः - श्रीमद्भागवते प्रोक्तेषु श्रवणादिनवभक्तिरूपेषु पादसेवा भगवत्पादस्मरणं वा सुविशिष्टं, भक्तिभावस्य पराकाष्ठाप्रकाशनात्। मुकुन्दमालायामपि कुलशेखरस्य न तावद् भगवति, यावद् भगवच्चरणेष्वेवासक्तिः दरीदृश्यते। यतः कुलशेखराणां मते मोक्षापेक्षयापि गीताचार्यकृष्णाङ्घ्रि-स्मरण-मुत्कृष्टमिति स्पष्टं ध्वन्यते।

मुकुन्द मूर्ध्ना प्रणिपत्य याचे भवन्तमेकान्तमियन्तमर्थम्।

अविस्मृतिस्त्वच्चरणारविन्दे भवे भवे मेऽस्तु भवत्प्रसादात्॥

पञ्चमश्लोकस्य उत्तरार्द्धे च - एतत्प्रार्थ्यं मम बहुमतं जन्मजन्मान्तरेऽपि त्वत्पादाम्भोरुहयुगगता निश्चला भक्तिरस्तु॥ तथैव -

दिवि वा भुवि वा ममास्तु वासो नरके वा नरकान्तक प्रकामम्।

अवधीरितशारदारविन्दौ चरणौ ते मरणेऽपि चिन्तयामि॥

मोक्षापेक्षयापि कृष्णपदस्मृतिः यदि उन्नता, किमुत वेदयागादिकर्मणां तुलनायाम्।

अपि तु भगवच्चरणस्मरणव्यतिरिक्ताः वेदयागकर्मादयः मुधैवेति भावं बोधयन्ति कुलशेखरवर्याः-

आम्नायाभ्यसनान्यरण्यरुदितं वेदव्रतान्यान्वहं

मेदश्छेदफलानि पूर्तविधयः सर्वे हुतं भस्मनि।

तीर्थानामवगाहनानि च गजस्नानं विना यत्पद-

द्वन्द्वाम्भोरुहसंस्मृतिर्विजयते देवस्स नारायणः॥

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एवं मुकुन्दमालायां भगवच्चरणस्मृतिः कोपि विशेषांशः।

भगवन्नामसङ्कीर्तनम् - भगवन्नामसङ्कीर्तनमपि मुकुन्दमालायामपरं मुख्यतत्त्वं यत् बहुधा श्लोकेषु दरीदृश्यते। एवं नामसङ्कीर्तनस्य श्रेष्ठत्वद्योतनेन भक्तिमार्गस्य सौलभ्यमपि प्रकाशितम्-

श्रीमन्नाम प्रोच्य नारायणाख्यं के न प्रापुर्वाञ्छितं पापिनोऽपि।

हा नः पूर्वं वाक्प्रवृत्ताः न तस्मिन् तेन प्राप्तं गर्भावासादिदुःखम्॥

अनन्त वैकुण्ठ मुकुन्द कृष्ण गोविन्द दोमदर माधवेति।

वक्तुं समर्थोऽपि न वक्ति कश्चिद् अहो जनानां व्यसनाभिमुख्यम्॥

कुलशेखराः न केवलं नामसङ्कीर्तनस्य श्रेष्ठत्वं कथयन्ति अपि तु लौकिकस्तरे व्यसनकाले समपेक्षितानां मणि-रसायन-मन्त्रौषधादिपदार्थानां रूपकोपमानैः कृष्णनाम वर्णयित्वा नामसंकीर्तनार्थम् अस्मान् प्रलोभयन्तीव। यथा औषधप्रसङ्गं स्वीकृत्य -

हे लोकाश्शृणुत प्रसूतिमरणव्याधेश्चिकित्सामिमां

योगज्ञास्समुदाहरन्ति मुनयो यां याज्ञवल्कादयः।

अन्तर्ज्योतिरमेयमेकममृतं कृष्णाख्यमापीयतां

तत् पीतं परमौषधं वितनुते निर्वाणमात्यन्तिकम्॥

यथा मणिप्रसङ्गं स्वीकृत्य -

भक्तापायभुजङ्गगारुडमणिस्त्रैलोक्यरक्षामणि-

र्गोपीलोचनचातकाम्बुदमणिस्सौन्दर्यमुद्रामणिः।

यः कान्तामणिरुक्मिणीघनकुचद्वन्द्वैकभूषामणिः

श्रेयो देवशिखामणिर्दिशतु नो गोपालचूडामणिः॥

यथा मन्त्रप्रसङ्गं स्वीकृत्य -

शत्रुच्छेदैकमन्त्रं सकलमुपनिषद्वाक्यसम्पूज्यमन्त्रं

संसारोत्तारमन्त्रं समुपचिततमस्सङ्घनिर्याणमन्त्रम्।

सर्वैश्वर्यैकमन्त्रं व्यसनभुजगसन्दष्टसन्त्राणमन्त्रं

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जिह्वे श्रीकृष्णमन्त्रं जप जप सततं जन्मसाफल्यमन्त्रम्॥

पुनः अषौधप्रसङ्गं स्वीकृत्य -

व्यामोहप्रशमौषधं मुनिमनोवृत्तिप्रवृत्यौषधं

दैत्येन्द्रार्तिकरौषधं त्रिजगतां सञ्जीवनैकौषधम्।

भक्तात्यन्तहितौषधं भवभयप्रध्वंसनैकौषधं

श्रेयः प्राप्तिकरौषधं पिब मनः श्रीकृष्णदिव्यौषधम्॥

भगवद्दास्यभावः - नवभक्तिरूपेषु च दास्यभावमपि कुलशेखराः लोकोत्तरतया वर्णयन्ति, तथैव लौकिकजगति स्वार्थपरतया पुरुषाधमसेवां निन्दन्ति। यथा सप्तविंशति-तमस्य श्लोकस्य उत्तरार्द्धे उक्तम्-

त्वद्भृत्यभृत्यपरिचारकभृत्यभृत्यस्य भृत्य इति मां स्मर लोकनाथ॥

भगवतः भृत्यभृत्यभृत्यत्वमपि वरमपि तु स्वार्थाय सामान्यपुरुषस्य पट्टसेवकत्वं तु निन्द्यम् इति भावं साक्षात् कुलशेखराः आगामिश्लोकस्य उत्तरार्द्धे स्पष्टं कथयन्ति।

यं कञ्चित् पुरुषाधमं कतिपयग्रामेशमल्पार्थदम्। सेवायै मृगयामहे नरमहो मूका वराका वयम्॥

अत्र मृगयामहे इति पदप्रयोगेन अतिचातुर्येण पुरषाधमसेवान्वेषणे विवेकरा-हित्यविशिष्टं मृगत्वं प्रसूचितम्। एवं च भक्तिः विवेकसहिता एव, न तु अन्धरीतिकेत्यपि सूक्ष्ममुक्तम्।

भक्तिभावस्य शारीरकाभिव्यक्तिः - मुकुन्दमालायाम् अपरो विशेषांशो भवति भक्तिमार्गे सम्पूर्णदेहस्य सर्वेन्द्रियाणां च स्थानं योगदानं च, येन चित्ते वर्तमानो भक्तिभावः स्वदेहे स्वकर्मण्यपि पूर्णरूपेण अभिव्यक्तः स्यात्। तेन च जीवनव्यवहारेऽपि किमपि शिष्टमनुशासनं प्रतिष्ठितं स्यात्। तथैव बाह्यदृष्ट्या भक्तस्य शारीरकनैसर्गिकलक्षणान्यपि गौणरीत्या विमृष्टानि भवन्ति।

जिह्वे कीर्तय केशवं मुररिपुं चेतो भज श्रीधरं

पाणिद्वन्द्व समर्चयाच्युतकथाः श्रोत्रद्वय त्वं शृणु।

कृष्णं लोकय लोचनद्वय हरेर्गच्छाङ्घ्रियुग्मालयं

जिघ्र घ्राण मुकुन्दपादतुलसीं मूर्ध्ना नमाधोक्षजम्॥

बद्धेनाञ्जलिना नतेन शिरसा गात्रैस्सरोमोद्गमैः

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कण्ठेन स्वरगद्गदेन नयनेनोद्गीर्णबाष्पाम्बुना।
नित्यं त्वच्चरणारविन्दयुगलध्यानामृतास्वादिनाम्
अस्माकं सरसीरुहाक्ष सततं सम्पद्यतां जीवितम्॥

भक्तिभावे नैरन्तर्यम् - अन्ततः मुकुन्दमालायां नामसङ्कीर्तिने वा भवतु, भगवत्पादसेवायां वा भवतु, भक्तिभावस्य देहाभिव्यक्तौ वा भवतु, भक्तेः नैरन्तर्यं निरवच्छिन्नप्रयासोऽपि वारं वारं पद्येषु सूचितम्। यथा आदिमश्लोके नामसङ्कीर्तनप्रसङ्गे उच्यते आलापिनं प्रतिपदं कुरु मां मुकुन्द तथैव अन्यत्र चिन्तयामि हरिमेव सन्ततं मन्दमन्दहसिताननाम्बुजम् इत्यादि। एवं कृतावस्मिन् भक्तिभावस्य स्थिरता निरन्तरता च वैष्णवसम्प्रदायस्य तैलधारावदवच्छिनस्मृतित्वं पौनःपुन्येन विशदयति।

उपसंहारः - कुलशेखरवर्याः यद्यपि प्राचीनतमिळभाषायाम् विशिष्टपदप्रस्तावैः तथा पाण्डित्योचितवृत्तैः स्वभक्तिं प्रकटीकृतवन्तः तेषां मुकुन्दमाला इति संस्कृतरचना माधुर्यप्रसादगुणभूयिष्ठैः सरलसारसपद्यैः भक्तिभावस्य प्रधानगम्भीरतत्त्वान्यपि लीलयोपदिशति। न कुत्रापि ईषदपि क्लिष्टता श्रवणं बाधते, अपि तु भाषासरलताकान्ता-सम्मिततया गभीरतमानि भक्तितत्त्वानि श्रोतुः मनसि विकासयति। इयं वृत्तिः भक्तितत्त्वस्य स्वरूपमेव प्रतिबिम्बति इति मन्ये। यतः भक्तितत्त्वमपि प्रसन्नगाम्भीर्ययोः विरोधाभासालंकृतः विलक्षणसंयोगः। कुलशेखरैः स्वरचनायाः अन्तभागे भक्तितत्त्वस्य मुख्यरूपाणि अतिसरलशैल्या, अलंकारहीनपादैः ऋजुरीत्या उक्तानि चेदपि, तैः पदैः भक्तिवल्लक्याः सारतन्त्रं सक्षात् झंकृतम्। यथा -

नमामि नारायणपादपङ्कजम् करोमि नारायणपूजनं सदा।
वदामि नारायणनाम निर्मलं स्मरामि नारायणतत्त्वमन्वयम्॥

इति कुलशेखरवर्याः उपसंहरन्ति। एवं भक्तियुगस्य विस्तारः विकासश्च यद्यपि कुलशेखरस्य परवर्तिकाले अन्यत्र बहुधा बहुभिः प्रवृद्धः, मुकुन्दमाला इति वैष्णवपरम्परायाः प्रारम्भकालरचना, वैष्णव-सम्प्रदायप्रासादस्य स्थम्बायामानानि मुख्यभक्तितत्त्वानि प्रसन्नमाधुर्यगुणैः प्रतिपाद्य न केवलं दक्षिणभारतस्य भक्तिपरम्परामपोषयत् अपि तु तत्प्रसिद्धिकारणात् सम्पूर्णभक्तियुगस्य विकासे अतिप्रधानस्थानं प्राप्नोदिति असन्दिग्धं मन्तव्यम्।

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भूमिसूक्ते राष्ट्रीयभावना

शान्तनुः प्रधान

राज् शब्दस्योत्तरं तृण्-प्रत्यये राष्ट्रशब्दो निष्पन्नोऽयं भवति। 'राष्ट्रावारापाराद्धखौ' (पा. ४.२.९३) इति पाणिनिसूत्रेण राष्ट्रशब्देन राष्ट्रजातः भव इत्यर्थे घप्रत्यये राष्ट्रिय इति शब्दो निष्पद्यते। वेदे राष्ट्रशब्दोऽपि वहुश्रुतार्थक एव। राष्ट्रः शब्दः वेदे विभिन्ने अर्थेऽपि प्रचलितः। देवीसुक्ते राष्ट्रश्ब्देन प्रयोगः दृश्यते 'अहं राष्ट्री संगमनी वसूनाम् (१४.१२५.३)। अत्र राष्ट्रशब्दो जनपदार्थे गृहीतः। संस्कृतिं विना राष्ट्रस्य विकाशो न भवति। यस्य यादृशी संस्कृतिः वर्तमानाः तस्य तादृशी समृद्धिः प्रसिद्धा जाता। वेदस्तु भारतीयसंस्कृतेः मूलम्। मानवसभ्यतायाः विकाशे, लौकिकजीवनस्योन्नतिसाधने, जातीय चरित्रस्य निर्माणे च वेदस्य भूमिका अन्यतमा। भारतीयानां शिक्षा-दीक्षा-आचार-स्वभावादीनांवर्णना वेदे उपलभ्यते।

भारतीय ऋषिकवयः ऋग्वेदस्य युगात् 'माता विश्वस्य धारिणी' इति रूपेण पृथिवीं अनुभवन्ति। समग्रजीवजगतः अधिष्ठात्री इयं पृथिवी। समग्रं पृथिवीसूक्तं व्याप्य राष्ट्रीयभावना परिलक्ष्यते। प्रथ् इति धातोः पृथिवी इति शब्दो निष्पन्नो भवति। अस्य सूक्तस्य परिशीलनेन राष्ट्रीयभावना जागर्त्ति इति किञ्चिदत्र निवन्धेऽस्मिन् उपस्थाप्यते। समग्रे पृथिवीसूक्ते राष्ट्रीयभावनायाः संकेतः दृश्यते। प्रजाभिः एव राष्ट्रं श्रेष्ठं भवति। तैत्तिरीयसंहितायामेतस्मिन् विषये उच्यते यत् - राष्ट्रं प्रजा राष्ट्र पशवो राष्ट्रं यच्छ्रेष्ठं भवति।[1] राष्ट्रं वै वर्णो विश्वत्थ।[2] राष्ट्रं वै वैश्वानरो विन्नरुतः।[3] पुनश्च अथर्ववेदसंहितायाम् 'उत्तरं राष्ट्रं प्रजया'[4] इति। भूमिसूक्ते महातेजस्विनः ज्ञानवन्तश्च जनाः मौलिकधर्मरूपेण पृथिवीं धारयन्ति स्म।

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[1] तैत्तिरीयसंहिता, ३.४.८.२.

[2] तत्रैव, ३.५.७.५.

[3] तत्रैव, ५.७.४.२४.

[4] तत्रैव, १२.३.१०.

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एतद् सत्यं यत् यस्य देशस्य नागरिकाः सत्यं प्रति निष्ठावन्तः, प्रमादरहितं भूत्वा श्रमपरायणाः, भातृत्वबोधेन परस्परावद्धिताः तत् राष्ट्रं समृद्धशाली भवति।

'सत्यं बृहदृतमुग्रं दीक्षा तपो ब्रह्म यज्ञः पृथिवीं धारयन्ति।'[1]

सर्वं जगतं व्याप्य सूर्यग्रहादीनि कार्याणि करिष्यन्ति इति इयं वार्ता सूक्तमिदं प्रेरयति। किन्तु वर्तमानसमाजे मनुष्याणां मध्ये कार्याभावः दरीदृश्यते। समग्र् पृथिवी वृक्षलतादिनां परिपूर्णमभवत्। एतस्मात् हेतोः विभिन्नां भेषजलतादीनां कारणात् मनुष्याः रोगात् विमुच्यन्ते। राष्ट्रपक्षतोऽपि इदानीम् आयुर्वेदस्योपरि औषधीनां व्यवहाराय पदक्षेपः जरीगृह्यते। पृथिव्यां पर्जन्य देवतायाः कारणात् वृष्टिः आगच्छति किन्तु जलाभावात् शस्यं न भवति। गीतायाम् एतस्मिन् विषये उच्यते यत् 'अन्नाद्भवन्ति भूतानि पर्जन्यादन्नसम्भवः।'[2] अधुना जगतः मङ्गलाय राष्ट्रपक्षतोऽपि जलसंरक्षणार्थं वैज्ञानिक पद्धति गृह्ण्यते। भारतवर्षं कृषिप्रधानराष्ट्रः वर्तते। अतः कृषिकार्यस्योपरि देशस्य अर्थनीतिः अपि निर्भरशीला। कर्षितान्नानैः सर्वप्राणिनां जीवनमेवञ्च पुष्टिः वर्धेते। किन्तु अधुना मात्रातिरिक्तेन रासायनिक कीटनाशक-प्रयोगेन मनुष्याः रोगेन जर्जरिताः। देश्स्य भविष्यत्प्रजन्मरक्षणार्थं कीटनाशकं विना कृषिकार्यं करणीयम्। अथर्ववेदसंहितायां पञ्चाशताधिकं द्विशतं भेषजोद्भिदामुल्लिखितमस्ति। न केवलं पुष्ट्याः विषयः सूक्तेऽस्मिन् वर्णितोऽपि तु विविधरोगात् मुक्तेरुपायोऽपि अत्र दृश्यते। भूमिसूक्ते एवम्प्रकारेण वहुधा राष्ट्रीयभावना अत्र परिलक्ष्यते।

वयं राष्ट्रस्य अधिवासिनः अतः राष्ट्रस्य मङ्गलार्थेऽस्माभिः दृढसंकल्पः नेतव्यः।यदि अस्माकं मध्ये राष्ट्रस्य हितसाधनाय चिन्तागच्छति तर्हि राष्ट्रस्य उन्नतिः भविष्यति। राष्ट्रं मातृवत् तुल्यम्। मातृसेवा परमसेवा, अतः राष्ट्रसेवाऽपि मातृसेवावत्। भुमिसूक्तस्य द्वादशमन्त्रे ऋषिकविनां निर्विवादरूपेण उक्तम्-'माता भूमिः पुत्रोऽहं पृथिव्याः।[3] 'अस्मिन् मन्त्रे पृथिवीं केवलं भूमिरुपेण न आदरणीया मातृत्वेनऽपि वन्दनीया। वैदिकसभ्यतायांमातृभूमिः न केवलं निवास भूमिः अपि तु

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[1] अ.वे.१२.१.१.

[2] श्रीमद्भगवद्गीता, ३.१४.

[3] भूमि. सू.१२.१.१२.

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कर्मभूमिरूपेण स्वीकृतः। पृथिव्यां वहवः मनुष्याः शस्यमिव जायन्ते म्रियन्ते च। किन्तु राष्ट्रहितसाधनार्थं कति जनाः आगच्छन्ति। अस्माकं पृथिवीभूतभवितव्ययोः धारिकापालिका च रूपेण गन्यते। समग्रज्ञानादीनामाधारभूताऽपि पृथिवी। किन्तु अधुना मनुष्याणां मध्ये राष्ट्रहितसाधनार्थं चेतनायारभावः परिलक्षते। किन्तु भूमिसुक्ते देशमातृकायाः कृते वयं सर्वं त्यक्तुं तत्परा भवामः - वयं तुभ्यं बलिहृतः स्याम। 'अथर्वसंहितायां वाग्तत्त्वमपि अन्यतमं दार्शनिकभावना रूपेण प्रचलितम्। भर्तृहरिः वाक्यपदीय ग्रन्थे उक्तवान् -

अनादिनिधनंब्रह्मशब्दतत्त्वंयदक्षरम्। विवर्ततेऽर्थभावेनप्रक्रियाजगतोततः॥[1]

स्फोटरूपवाग्त्त्वमपि मनुष्याणां मुखे ध्वनिरूपेण प्रकाशितम्। भाषाणां व्यवहारेऽपि मनुष्याणां सम्बन्धः गूढीभूतो भवति। कटुभाषणवर्जनमेवञ्चाप्रियसत्यभाषणं कदापि न वक्तव्यम्। महाकवि भारवेः किरातार्जुनीयमिति महाकाव्ये प्रामाण्यं प्रस्तुतम्

न विव्यथे तस्य मनो न हि प्रियम्। प्रवक्तुमिच्छन्ति मृषा हितैषिणः॥[2]

तस्मात्संहतिमाध्यमेन कार्यसिद्धिरन्यथा विनाशो निश्चितः 'संहतिरेव कार्यसाधिका विच्छिन्नता एव मृत्युः। देशमातृकाणां पुत्राणां एकता सदैव काम्य इयं वार्ता भूमिसूक्ते प्रकाशिता 'माता भूमिः पुत्रोऽहं प्रृथिव्याः'[3] शोभनवाग्व्यवहारोऽपि भूमिसूक्ते प्रदर्शितः। भूमिसूक्ते वाकमधुरार्थं उक्तवन्तः 'वाचो मधु पृथिवि धेहि मह्यम्। भूमिसूक्ते धर्मसम्बन्धेऽपि वार्ता प्रकाशिता। प्राचीनकाले सम्प्रदायभेदेन पारिभाषिकार्थे धर्मो भिन्नरूपेण न प्रकाशितः। येन रीतिनीतिराचारः सत्यनिष्ठा इत्येतेषां विषयाज्ज्ञानं भवति स धर्मः। पृथिवी तस्य धारका। येनाचरणेन मनुष्यः लौकिकपारलौकिकानन्दः मोक्षश्च लभते स धर्मः। अतः मनुष्यजीवने सदा धर्माचरणं कर्तव्यम्। महाभारते धर्मविषये उच्यते 'धर्मो धारयते प्रजाः। 'अधुना समाजे धर्माचलवस्थापरिलक्षिता किन्तु भूमिसूक्ते धर्मस्य साम्यावस्था प्रकाशिताया भविष्यतः मार्गप्रदर्शिकेति। इयं पृथिवी तस्याः कर्मणा सृष्टिसंहाराभ्यां चिरगतिशीला। श्रीमयी पृथिवी

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[1] वाक्य.ब्रह्म.१.

[2] किरा.१.२.

[3] अ.वे.१२.१.१२

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हिरण्मयरमणीतुल्या। भुमिसूक्ते पृथिवीं प्रति कस्यापि विद्वेषो न कर्तव्य इतीयं वार्ता प्रदत्ता। प्राचीनकालेऽपि विद्वेषो विराजतेस्म, कारणं केचन सम्पद्कामिजनाः वलपूर्वकं पृथिव्याः सम्पदाहरण-पूर्वकमचलावस्थामुत्पादयन्तीति। साधारणजनाः हिंसां परिहर्त्तुं स्थितावस्थां कामयन्तीती यं कवेः प्रार्थना। शतपथब्राह्मणे तदुक्तं 'मामाहिंसीः। 'अतः मातृभूम्याः सेवाप्रदानेन वयं निरोगाः भवामः। मातृभूम्याः सुरक्षार्थं तस्या पुत्रवत् वयं सर्वे अत्माहूतिं दातुं श्क्नुमः 'सा नो भूमिस्त्विषिं बलं राष्ट्रे दधातुत्तमे।[1] परिवेशरक्षाऽपि राष्टीयभावनायारन्यतमरूपेण भूमिसूक्ते प्रदर्शिता। परिवेशविनाशार्थं राष्ट्रस्याग्रगतिः मन्दीकृताभवत्यतः परिवेशसंरक्षणमावश्यकमिति भावना भूमिसूक्ते प्रकाशिता।

उपसंहृतिः - यथा वेदे तथा भूमिसूक्ते कुत्रापि संकीर्णभावना नास्ति। संकीर्णतां विहाय भूमानन्दं प्रति प्रेरयति सर्वान्। वृहत्भूभागस्य भारतस्य अखण्डभावना प्रतिफलिता। भारतस्य विविधविषयेष्वपि साम्यभावना जगत्यामतुलनीया। यद्यपि अधुना समाजे इयं भावना प्रायशः लुप्ता जाता। फलतोऽस्माकं राष्ट्रे मनुष्याणां जीवनरीतिः, पारिवरिकावस्था, सामाजिकजीवनं संकटापन्नमिति। सर्वेषां मनसि आत्मकेन्द्रिकभावना जाग्रता। सम्प्रति भारतीयानां मध्ये साम्यतायाः अभावः परिलक्षते। साम्यभावनया राष्ट्रवलं वर्धते। अतः ऋषेः प्रार्थना -

समानी वः आकूतिः समाना हृदयानि वः। समानमस्तु वो मनो यथा वः सुसहासति॥[2]

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[1] अ.वे. १२.१.८.

[2] ऋ.वे.१०.१९१.४।

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वैदिकसाहित्यानुसारेण नारीणां समीक्षा

Chandrani Mahato

भारतीय संस्कृतवाङ्मयेवेदानां स्थानं अतीव गौरवपूर्णं वर्तते। श्रुतेः दृढ आधार-शिलायाः उपरि भारतीयधर्मः सभ्यताश्चरभूमण्डलेऽस्मिन्समुपलब्धेषु विविधभाशातवप्राचीनग्रन्थेषु वेदः प्राचीनतम इति सर्वैरेवस्वीक्रियते। वेदाः आर्यधर्मस्य आधारशिलारूपे मन्यते। धर्मस्य मूलतत्वं उपलब्धायवेदः महत्वपूर्णं साधनरूपेण वर्तते। "वेदोऽखिलोधर्ममूलम्" (मनुस्मृति 2.6) इति।

वेदः सर्वज्ञानेभ्यः मूलाधारः इति मनुना प्रतिष्ठा विहितारणेन अयं तत्का, 'सर्वज्ञानमय' कथ्यते। वेदेषु मानवकर्तव्याणां निदर्शनं विद्यते। 'विदज्ञाने' इति ज्ञानार्थकाद्विद्धातोः घञिप्रत्ययेकृते वेद इति शब्दः निष्पद्यते। वेदशब्दः मुख्यतः ऋग्यजुःसामाथर्वनामभिः प्रचलितानांवैदिकसंहितानांबोधकः। एतेषां वेदानां व्याख्यानभूताब्राह्मणग्रन्थाः परिशिष्टरूपेन आरण्यकग्रन्थाश्च सन्ति। अत्र आध्यात्मविद्याया वर्णनं प्राप्यते। समग्रः अपि मन्त्र-ब्राह्मण-आरण्यक-उपनिषद्-सङ्ग्रहरूपो वैदिकसाहित्य इत्यनेन ज्ञायते। अत एव "मन्त्रब्राह्मणयोर्वेदनामधेयम्" इति निर्दिश्यते। वैदिक साहित्यस्य अनुशीलनेन विज्ञायते यद्वैदिकसमाजे नारीणां स्थानम् अतीब गौरवमयम् आसीत्।

वैदिकयुगे नारीणां गौरवम् - वैदिककाले दुहितारूपेण, सहधर्मिणीरूपेण मातृरूपेण च नार्य्याः सर्वदा पूजनीयाः सम्मानीयाश्च।नार्य्याः गृहिणी, गृहस्वामिनी, सहधर्मिणी इत्यादिभिः विशेषणैः भूषिताः। ऋग्वेदे नार्य्याः गृहकर्त्रीरूपेण तथा संसार-सम्राज्ञीरूपेण अधिष्ठिता। श्वशुरश्वश्रवादौ तासाम् अधिकारः आसीत् कर्तृरूपेण। 'जायेदस्तम्' (ऋग्. 3.53.4) जाया एव अस्तं गृहमित्यर्थं, इति ऋग्वेदे प्रतिपाद्यते। स्त्री सहधर्मिनी आसीत् तथा हि पत्या सह धर्मानुष्ठाने पुरूषसम स्थानमलभन्त। न केवलं सा पुरूषैः सह यागादिकर्माणि सम्पादितवती अपि तु भीषणे समरे सेनाप्रधानारूपेण विराजते स्म। अपत्नीकाः जनाःयागादि अनुष्ठाने न समर्थाः। तत्र नारीणां वहवः शौर्यकथाः अपि विद्यते। तैत्तिरीय ब्राह्मणे इन्द्राणी सैन्यदेवीरूपेण वन्दिता। ऋग्वेदे स्त्रीसैनिकानामपि उल्लेखमस्ति।

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ऋग्वेदे कन्यानां शिक्षायाव्यवस्था निर्दिश्यते। वेदाध्ययनेऽपि तासां अधिकारः वर्तते। गृहस्थ-जीवनसम्बन्धित विषयेषु ते योग्यत्वं गुरुत्वपूर्णस्थानं लब्धवान्। वैदिकयुगे यन्नारीणां ललितकला, काव्यकला, सङ्गीतं, नृत्यं अभिनयश्च शिक्षाव्यवस्थायाम् अपि दृश्यते। वैदिक साहित्यानुशीलनेनैव अस्माभिः मन्त्रद्रष्टाऋषिकाः दृश्यते। तन्मध्ये काश्चन मन्त्रदर्शिका ऋषिकाः सन्ति - क्षद्धा कामायनी, शची, यमी, इन्द्राणी, अदितिः, जुहुर्ब्रह्मजाया, अपाला, आत्रेयी,शश्वती आगिंरसी, विश्ववारा, लोपामुद्रा, रोमशा ब्रह्मवादिनी, घोषा, उर्वषी, सूर्या सावित्री, गोधा, सिकता निवावरी प्रभृतयः। मन्त्रदर्शनेन तासां गौरवं वैदुष्यम् आदर्शरूपत्वं च परिलक्ष्यते।लोपामुद्रा स्व स्वामीना अगस्तेन सह प्रथम मण्डलान्तर्गते शताधिकोनाशीतिः सूक्ते दृष्टवती। अपाला दशम मण्डलस्य एकनबतिसूक्तस्य ऋषिका आसीत्। रोमशया सह सूर्यदुहिता सूर्या दशममण्डलस्य पञ्चाशीतिसुक्तस्य ऋषिका अपि चवागांम्भृणी वाकसुक्तस्यैव ऋषिका इति। उदात्तशिक्षाप्रमाणानि एतेनैव उपलभ्यते। वैदिकनार्याः नैतिकज्ञानसम्पन्नाः शोभनाचरणविशिष्टाश्च। बाल्यावस्थायां कन्याः पितृगृहे कन्याधर्मं विवाहात्परं पतिगृहे पत्नीधर्मञ्च यथार्थरूपेण पालयन्ति स्म।

नारीणां कर्तव्यम् - अथर्ववेदेनारीणां गुणानामपि वर्णनं प्राप्यते। तत्र वर्ण्यन्ते यत्सा तेजोवती, कुलपा, पतिहितकारिणी, मृदुभाषिणी, सरला, अक्रोधना, पतिव्रता, आज्ञाकारिणी, प्रसन्नचित्ता च स्यात्। आचारशुद्धिः, जागरूकत्वं, सुसन्ततियुक्तत्वं च नारीणां कर्तव्यम्। सा न पत्यु विरुद्धाचरेत्। दम्पत्योः हृदयसामञ्जस्यं स्यात्। पतिपरिवारहिताय मङ्गलकारिणी शुश्रुषापरायणा सुखदा रूपेण च आचरितवती। पुरा नार्यः श्रृङ्गारम् अकुर्वन्। यज्ञादि अवसरेषु स्त्रियः सुवसनासालङ्कारविशिष्टाः अभवन्। गोभिलगृह्यसूत्रे कन्यानाम् उपनयनसंस्कारो वेदाध्यनं गायत्रीमन्त्रपाठश्च वर्ण्यन्ते। काश्चन आजन्मब्रह्मचर्यव्रतं पालयन्ति स्म।

नारीणाम् अधिकाराः - ऋग्वेदे नारीणां ब्रह्मा शब्देन अभिधियते। यतः ते उत्कृष्टज्ञानाधिकारणाः सन्ति। ताः बालकेभ्यः शिक्षा प्रदानम् अपि च यज्ञे गुरुत्वपूर्णस्थानम् अलभन्तः। ताभिः संस्कारमूलक-कर्माणिसम्पादितानि। वैदिककाले एका आदर्शनारीरूपेण इन्द्राणी प्रतिष्ठिता। तदा काश्चनमन्त्रदर्शिका ऋषिकाः सन्ति। अपालानीपश्रद्धा कामाय, घोषा, विश्ववारा, आत्रेयी, रभृतयश्च। मन्त्रदर्शनेन तासां

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गौरवं वैशिष्ट्यम् आदर्शरूपत्वं च परिलक्ष्यते। वैदिकसाहित्यउल्लिख्यते यत् नारी पुरूषस्य सहयोगिनी रूपेण अवर्तत। अथर्ववेदे शौर्यवृत्तान्तं वर्ण्यन्ते। वैदिकयुगे बालविवाहप्रथायाः प्रचलनं नास्ति। षोडशी कन्याः विवाहयोग्याः इति वैदिकसमाजे प्रचलिता आसीत्। पति निर्वाचने अपि तासां अधिकारा आसीत्। अथर्ववेदे सयम्वस्यापि उल्लेख्यं दृश्यते। ऋग्वेदे यजुर्वेदे च सा अषाढा, सहमाना, सहस्रवीर्या, असपत्ना, इत्यादिभिः विशेषणैः च भूषिताः।

ब्राह्मणग्रन्थेषु नारीणां स्थानम् - शतपथब्राह्मणादिषु ग्रन्थेषु स्त्रीस्वरूपं यथार्थरूपेण प्रतिपाद्यते। तत्र नारीणां विशिष्टता विषये केचित् तथ्यं निर्दिश्यन्ते। तत्काले स्त्रीणां सावित्रीरूपेण प्रतिपाद्यते। पतिव्रतानुसरणं तासां कर्तव्यम्। नार्य्याः परपुरूषगमनं निषिद्धं दोषावहं च। स्त्री पत्यु अर्धाङ्गरूपा इति सम्मानं लभ्यते। अतएव सा अर्धाङ्गिनी शब्देन परिचितवान्। पत्नीमन्तरेण यज्ञस्य पूर्णत्वं न स्विक्रियते। वैदिक विवाहस्य अविच्छेद्यत्वं प्रतिपाद्यते। जाया गार्हपत्योऽग्निस्वरूपाः। स्त्री एव मानवस्य पूर्णत्वं संजायते।

नारीणां शिक्षाः - वैदिककाले नारीणां शिक्षाव्यवस्थायां सुव्यवस्थितरूपं दृश्यते स्म। उच्चस्तरीयनारीणां उपनयनादि संस्कारः अपि प्रचलितः आसीत्। सुनियन्त्रितशिक्षाव्यवस्थायां तासां वौद्धिकविकाशमपि अभवत्। तदा सद्योत्वाहा ब्रह्मवादिनीति विभागद्वञ्च आसीत् महिलाशिक्षार्थीनाम्।

सद्योत्वाहा – ब्रह्मचर्यानन्तरं याः नार्यः गृहस्थाश्रमं प्रविशन्ति स्म ते सद्योत्वाहा इति ख्याताः। शिक्षाकाले ते यत् ज्ञानम् अर्जितवन्ती तत् गृहस्थाश्रमस्य नीतिपरिपालनसहायकमेव। तान् धर्मशिक्षामपि प्रदियते यतः ते यजमानपत्नीरूपेण पत्यु धर्मकार्ये सहायककारिणी भवितुमर्हति। विशिष्टमन्त्रोच्चारणेन ते यज्ञाहुतिं कृतवन्ती तर्हि शिक्षाकाले तासां मन्त्राध्ययनमपि अतीव प्रयोजनीयम् आसीत्।

ब्रह्मवादिनी – उपनिषदि युगे ब्रह्मवादिनीनार्यः विशिष्टस्थानं प्राप्ताः। ताः ब्रह्मचिन्तनेन ब्रह्मविस्मयव्याख्यानेन च जीवनातिबाहितं कुर्वन्ति स्म। स्वतपानुभूतिना तथा अर्जितज्ञानेन आध्यात्म-जीवनरहस्यं उपलब्धवन्ती वैदिकनार्य्याः। बृहदाण्यकोपनिशदतः ब्रह्मवादिनीद्वयस्य परिचयं प्राप्यते। ते च याज्ञवल्क्यपत्नी मैत्रेयी, विदूषी गार्गी इति। तत्त्वज्ञानाद् समुत्पन्नमनः सन्तोषः, मनः शक्तिः पूर्ण-

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वैराग्यश्च प्राप्यन्ते मैत्रेयीजीवनधारानुसरणेन। व्यवहारनीतिद्वारा ऋषिः याज्ञवल्क्यः तस्य पत्नीदर्योमध्ये सम्पत्तिं समरूपेण विभाजनं कृतवान्। प्रत्युत्तरे याज्ञवल्क्यः आत्मानः अनन्यता महनीयता श्रेष्ठत्वादि विषये आत्मदार्शनिकतत्त्वं प्रतिस्थापयति। विदेहराज्ञराजसभायां ऋषि याज्ञवल्क्यं समीपे गार्गी महत्वपूर्णं प्रश्नद्वयं पृच्छति स्म। येन शास्त्रज्ञानसम्पन्नाः तर्ककुशलतयाश्च परिचयं लभ्यते। उपनिषदियुगे नार्यः गुरुकुले अध्यापनकार्यम् अपि सम्पादयन्ति स्म।

उपसंहारः - यजुर्वेदे नारीणां गौरवास्पदत्वं स्वीकृतवान्। ऋग्वेदे सा मानवास्याधिका रूपेण परिचिताः आसीत्। अथर्ववेदे स्त्रियाः समस्तपरिवारसुखसन्धातृत्वं प्रदर्श्यन्ते। वैदिकसाहित्ये नारीणां महाचरित्रवैशिष्टं नैतिकादर्शादि विचारविश्लेषणेन वयम् अववद्धुं शक्नुमः यद् तस्मिन समाजे तासां विशेषस्थानम् आसीत्। वैदिकयुगे नारीणां स्थानमिति विषये वहवः आलोचनाः दृश्यन्ते परन्तु नारीणां प्रकृतस्थास्य नारीत्वविषयस्य च अन्वेषणकार्यम् अधुनैव सीमितमस्ति।

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सायणाचार्यकृतानां भाष्याणामन्यग्रन्थानां च परिचयः

Reenu Kumari

संस्कृतवाङ्मये सायणाचार्यस्य नाम प्रसिद्धं वर्तते। एषः वेदभाष्यं लिखितवान्। एतस्य ज्येष्ठाग्रजः माधव इति विदितमेव। अग्रजस्य नाम्नि पाणिनीयधातुवृत्तेः एकां वृत्तिं स्वयं लिखितवान्। एतदेव माधवीयधातुवृत्तिः इति प्रख्यातः वर्तते। सायणस्य पितुः नाम मायणः इति। मातुः नाम श्रीमती। एतस्य एकः अनुजः आसीत् तस्य नाम भोगनाथः इति।

सायणाचार्यविरचितवेदभाष्यस्य नाम माधवीयवेदार्थप्रकाशः। एतद्भवति एषां सर्वश्रेष्ठऽऽनवद्या कृतिः। अस्यां कृतौ सायणाचार्याणामलौकिकविद्वत्ता व्यापकं पाण्डित्यं विस्मयनीयोऽध्यवसायश्च सन्निहिता वर्तन्ते। सायणलिखितभाष्यैः शिलालेखैश्च ज्ञायते यत् सायणाचार्यः कम्पणबुक्कसङ्गमभूपतेः हरिहरद्वितीयस्य च मन्त्री आसीत्। महाराजबुक्कराय: हिन्दुसभ्यतां प्रति परमानुरागी आसीत्। वेद-व्याख्यार्थं तैर्माधवाचार्यः प्रचोदितः। परन्तु माधवाचार्यस्यानुरोधेन राज्ञा एतन्महत्कर्म तस्यानुजसायणा-चार्याणामुपरि समारोपितम्। सायणाचार्यैरपि तदनुसारं सम्पादितमिति प्रमाणं लभ्यते।

मन्त्रब्राह्मणयोर्वेदनामधेयम् इति नियमानुसारं सायणाचार्यैरखिलैर्वेदभाष्यैः सह ब्राह्मणग्रन्था-नामपि भाष्यमकारि। वैदिकसंहितायाः सायणाचार्याणां निम्नलिखितानि भाष्याणि विद्यन्ते। तानि यथा -

1. तैत्तिरीयसंहिता (कृष्णयजुर्वेदस्य), 2. ऋग्वेदसंहिता, 3. सामवेदसंहिता, 4. काण्वसंहिता (शुक्लयजुर्वेदस्य) 5. अथर्ववेदसंहिता

ब्राह्मणग्रन्थानां भाष्याणि

क.) कृष्णयजुर्वेदब्राह्मणभाष्यम् यथा — १. तैत्तिरीयब्राह्मणम्, २. तैत्तिरीयारण्यकम्

ख.) ऋग्वेदस्य ब्राह्मणभाष्याणि यथा — ३. ऐतरेयब्राह्मणम्, ४. ऐतरेयारण्यकम्

ग.) सामवेदस्य ब्राह्मणभाष्याणि यथा— ५. ताण्ड्य (पञ्चविंश) ब्राह्मणम्, ६. षडविंशब्राह्मणम्,
७. सामविधानब्राह्मणम्, ८. आर्षेयब्राह्मणम्,
९. देवताध्यायब्राह्मणम्, १०. संहितोपनिद्ब्राह्मणम्,
११. उपनिषद्ब्राह्मणम्, १२. वंशब्राह्मणम्,

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घ.) शुक्लयजुर्वेदीयब्राह्मणभाष्यं यथा — १३. शतपथब्राह्मणम्

एवं प्रकारेण एभिः पञ्चसंहितासु त्रयोदशब्राह्मणारण्यकग्रन्थानां भाष्यमलेखि।

रचनाक्रमः -- आदौ सायणाचार्यैर्बुक्कराजस्यादेशानुसारं कृष्णयजुर्वेदीय तैत्तिरीयसंहितायाः भाष्यं लिखितमिति प्रमाणं वरीवर्ति। यथा — एवं सति अध्वर्युसम्बन्धिनि यजुर्वेदे निष्पन्नं यज्ञशरीरमुपजीव्य तदपेक्षितौ स्तोत्रशस्त्ररूपौ अवयवौ इतरेण वेदद्वयेन पूर्येते इत्युपजीव्यस्य यजुर्वेदस्य प्रथमतो व्याख्यानं युक्तम्। ततः परमेव ऋग्वेदस्य भाष्यमकारि। अत एव क्रमेण सायणाचार्यकृतवेदभाष्याणां वर्णनं विधीयते।

तैत्तिरीयसंहिताभाष्यम् — सायणाचार्यास्तैत्तिरीयशाखाध्यायिन आसन्। स्वशाखायामति-परिचयवशात्प्रथमतया तस्याः भाष्यं तैरलेखीत्यनुमातुं शक्यते। अन्यदपि कारणमित्थं भवितुमर्हति। यथा- यज्ञानुष्ठाने चतुर्षु ऋत्विक्षु अध्वर्युस्थानमधिकमहत्त्वं भजते, यतो हि स समस्तयज्ञकर्म यजमानं कारयति। तेन एव यज्ञस्य स्वरूपं निर्मीयते। "यज्ञस्य मात्रां विमिमीत उत्वः"। यजुर्वेदमन्त्राणा-मनुसारेण स यज्ञकर्म निष्पादयति। अत एव सायणाचार्यैरादौ कृष्णयजुर्वेदान्तर्गततैत्तिरीयसंहितायाः भाष्यमकारि। सायणाचार्या अपि स्वतैत्तिरीयसंहिताभाष्यमुद्दिश्यैवं लिखन्ति। तद्यथा —

व्याख्याता सुखबोधाय तैत्तिरीयकसंहिता। तद्ब्राह्मणं व्याकरिष्ये सुखेनार्थविबुद्धये॥

व्याख्याता सुखबोधार्थं तैत्तिरीयकसंहिता। तद्ब्राह्मणं च व्याख्यातं शिष्टमारण्यकं ततः॥

ऋग्भाष्यम् — तैत्तिरीयसंहिताभाष्यस्य समाप्त्यनन्तरं तैः ऋग्भाष्यं प्रारब्धम्। यतो हि ऋग्वेदस्य मन्त्रानुसारं देवतानामाह्वानं भवति। सायणाचार्या अपि भाष्यस्यारम्भे एवं विलिखन्ति—

आध्वर्यवस्य यज्ञेषु प्राधान्याद्याकृतः पुरा। यजुर्वेदोऽथ होत्रार्थमृग्वेदो व्याकरिष्यते॥

ऋग्भाष्येऽपि सायणार्यैरस्य वेदस्य ब्राह्मणारण्यकयोर्भाष्यं विलिख्य ततः परमेव ऋग्वेदस्य भाष्यं कृतमिति आन्तरिकप्रमाणं लभ्यते। यथा — मन्त्रब्राह्मणात्मके वेदे ब्राह्मणस्य मन्त्रव्याख्यानोपयोगित्वात् आदौ ब्राह्मणारण्यककाण्डसहितं व्याख्यातम्। अथ तत्र तत्र ब्राह्मणोदाहरणेन मन्त्रात्मकः संहिताग्रन्थो व्याख्यातव्यः।

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एतत्प्रणीतवेदभाष्यस्य नाम 'वेदार्थप्रकाशः' यत्खलु तैः स्वगुरुभ्यो विद्यातीर्थेभ्यः समर्पितम्। यथा — वेदार्थस्य प्रकाशने तमो हार्दं निवारयन्। पुत्रार्थाश्चतुरो देयाद्विद्यातीर्थमहेश्वरः॥

सम्पूर्णस्य ऋग्वेदस्य प्रथमसंस्करणं डा. मैक्समूलरमहोदयेन १८४९-७४ खीष्टाब्दवधौ षट् भागेषु सम्पादितम्। द्वितीयं संस्करणमधिकशुद्धिपूर्वकं चतुर्भागेषु अनन्तरं सम्पादितमासीत्। भारतवर्षे तुकाराममतात्यामहोदयेन अष्टभागेषु तत् सम्पादितम्। इदानीं तिलकविद्यालये (पुण्यपत्तने) विशुद्धं संस्करणं प्रकाशितं वर्तते।

सामभाष्यम् — यज्ञे होतुरनन्तरमुदगातृ नामकस्य ऋत्विजः कर्मायाति। अयमुच्चस्वरेण सामगानं करोति। अत एव नामास्योदगातृ इति प्रसिद्धम्। अस्य कर्मणो नाम औद्गात्रमिति। यथा शरीरस्योत्पत्तेरनन्तरं तस्य सौन्दर्यालंकाराणामावाश्यकता भवति तथैव ऋचामलङ्करणार्थं

जाते देहे भवत्यस्य कटकादिविभूषणम्। आश्रितं मणिमुक्तादि कटकादौ यथा तथा॥

यजुर्जाते यज्ञे देहे स्यादग्निस्तद्विभूषणम्। सामाख्या मणिमुक्ताद्या ऋक्षु तासु समाश्रिताः॥

ऋग्भाष्यस्यानन्तरं सामभाष्यस्य रचना विहितेति सायणाचार्यैः स्वयमेव समर्थितम्। यथा—

यज्ञं यजुर्भिरध्वर्युर्निर्मिमीते ततो यजुः। व्याख्यातं प्रथमं पश्चादृचां व्याख्यानमीरितम्॥

साम्नामृगाश्रितत्वेन सामव्याख्याऽथ वर्ण्यते। अनुष्ठितासु जिज्ञासावशाद्व्याख्याक्रमो ह्ययम्॥

संहितात्रयाणां रचनानन्तरं सामब्राह्मणानां निर्माणमभवदिति स्पष्टशब्दैः प्रमाणं लभ्यते। सामब्राह्मणस्य आरण्यकं नोपलभ्यते। तस्मात् सायणाचार्यैः तस्य व्याख्यानं नेरितम्। सामब्राह्मणानां व्याख्या क्रमेण संजाता। ताण्ड्य- ब्राह्मणस्यानन्तरं वंशब्राह्मणस्य व्याख्या विरचिता।

काण्वभाष्यम् — सामभाष्यानन्तरं सायणाचार्याः काण्वभाष्यं व्यरचयन्। शुक्लयजुर्वेदस्य संहिताद्वयं- माध्यन्दिनसंहिता, काण्वसंहिता चेति। सायणाचार्यापेक्षया त्रिंशत् वर्षेभ्यः पूर्वं भोजराजस्य शासनावधौ आनन्दपुरवास्तव्येन आचार्य-उव्वटेन माध्यन्दिनसंहितायाः वृत्तिर्विलिखिता। भाष्यमिदमति-प्रामाणिकम्। तस्मात् सायणवर्याः काण्वसंहितायाः भाष्यं लिखितवन्तः। परन्तु केवलं विंशत्यध्यायस्यो-परिभाष्यमुपलभ्यते। कदाचित् सायणाचार्यैः पूर्वार्द्धस्य न कृता स्यात्। काण्वसंहिताया अपरः भाष्यकारः एतदपि समर्थयति। यथा—

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व्याख्याता काण्वशाखीयसंहिता पूर्वविंशतिः। माधवाचार्यवर्येण स्पष्टीकृत्य न चोत्तरा॥

अथर्वभाष्यम् — वेदत्रयादनन्तरमथर्वस्य व्याख्या कृतेति ज्ञायते। वेदत्रयस्य महत्त्वमधिकतया वर्तत इति मत्वा आदौ तदेव कर्म सम्पादितम्। यतो हि ऋग्यजुःसामानुष्ठितकर्मणा जनः स्वर्गलोकं विन्दति। वेदत्रयोक्तदिशा कर्म पारलौकिकफलं ददाति। अथर्ववेदानुसारं यत् कर्म विधीयते तत्फलमैहिकं भवति। अत एवाथर्वभाष्यस्योपोद्घाते उक्तमस्ति—

व्याख्याय वेदत्रितयमामुष्मिकफलप्रदम्। ऐहिकामुष्मिकफलं चतुर्थं व्याचिकीर्षति॥

अथर्ववेदस्य केवलमेकमेव भाष्यमुपलभ्यते। पण्डितकाशीनाथपाण्डुरंगेण महता परिश्रमेणास्य भाष्यस्य प्रकाशनं चतुर्षु भागेषु कृतम्। प्रकाशितेषु विंशतिकाण्डेषु केवलं द्वादशकाण्डानां (१, २, ३, ४, ६, ७, ८, ११, १७, १८, १९, २०) सायणभाष्यमस्ति। अन्येषामष्ट-काण्डानां (५, ९, १०, १२-१६) केवलं मूलमात्रं प्रकाशनं विहितम्। केचन ब्रुवन्ति यत्सायणा-चार्याणामवशिष्टमथर्वभाष्यं ग्वालियरनगरे उपलभ्यते, परन्त्वस्य प्रकाशनं न जातम्।

शतपथभाष्यम् — शतपथभाष्यं सायणाचार्याणामन्तिमा रचना। वेदत्रयस्यान्येषां ब्राह्मण-ग्रन्थानां च भाष्यं बुक्कराजस्य समये एव कृतम्। अथर्वशतपथभाष्ये हरिहरद्वितीयस्य राज्यकाले विरचिते। सम्पूर्णशतपथब्राह्मणस्य भाष्यं सायणार्यैरलेखि। परन्तु पूर्णमिदानीं नोपलभ्यते। उपलब्धस्य भाष्यस्य संस्करणत्रयं समये समये प्रकाशितम्। डा. वेबरसंस्करणे सायणभाष्यमपूर्णमस्ति। तत्र स्थाने स्थाने हरिस्वामिनो भाष्यं वर्तते। अन्यदेकं संस्करणं कलकत्तास्थित-एशियाटिकसोसाइटीद्वारा प्रकाशितम्। इदानीं वेंकटेश्वरमुद्रणालये पंचभागेषु मुद्रितं विद्यते। सायणहरिस्वामिभाष्ययोर्मेलनं भवति चेत् तर्हि शतपथभाष्यं पूर्णतां गच्छति। वेदभाष्यमतिरिच्यान्यकृतयः

सुभाषितसुधानिधिः -- वेदभाष्यातिरिक्तानां सायणाचार्याणामन्यकृतीनां नामकरणे एकरूपता वर्तते। नाम्नोऽन्ते सुधानिधिशब्दः संयोजितोऽस्ति। ग्रन्थोऽयं सायणाचार्याणां प्रथमाश्रयदातृकम्पणस्य समये (१३४०-५४ ई.) विरचितः। तेषां प्रारम्भिकरचना स्वियमेका। धर्मार्थकाममोक्षमिति पुरुषार्थचतुष्टयं मनसि निधाय चतुर्षु पर्वस्वस्य ग्रन्थस्य विभाजनं जातम्।

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धर्मपर्वणि ३४ पद्धतय: २०३ श्लोका:, अर्थपर्वणि १३७ पद्धतय: ६३७ श्लोका:, कामपर्वणि ५२ पद्धतय: ६३ श्लोका: सन्ति। एवं प्रकारेण सम्पूर्णे ग्रन्थे २३९ पद्धतय: १११८ श्लोका: वर्तन्ते। एतेषु पर्वसु अर्थधर्मपर्वणी विशाले स्त:। सायणाचार्या: अमात्या आसन्। तस्मात्तेषां राजनीतिविषये रुच्याधिक्य-मासीदिति वक्तुं शक्यते। परन्तु दु:खस्य विषयोऽयं यद्ग्रन्थरत्नमिदं न प्रकाशितम्। दक्षिणभारते सरस्वतीभण्डारपुस्तकालये एतत्सुरक्षितमस्ति। उदाहरणरूपेण श्लोकद्वयं प्रस्तूयते। यथा—

मेरु: स्थितोऽपि दूरे मनुष्यभूमिं धिया परित्यज्य। भीतोऽवश्यं चौर्यात् चौराणां हेमकाराणाम्॥

त्यागं भोगं च बिना सत्तामात्रेण यदि धनिन:। वयमपि किमपि न धनिनस्तिष्ठति न: काञ्चनो मेरु:॥

प्रायश्चित्तसुधानिधि: - सायणविरचितेयं द्वितीया रचनेति प्रतिभाति। अस्या: नामान्तरं कर्म-विपाक:। धर्मशास्त्रस्याचारव्यवहारप्रायश्चित्ताध्यायेषु सायणाचार्यै: प्रायश्चित्तविषय: स्वीकृत:। ग्रन्थेऽस्मिन् प्रायश्चित्तप्रकरणं विशेषतया पल्लवितमस्ति। अनया रचनयाऽऽचार्यै: धर्मशास्त्रस्य ज्ञानं सूक्ष्मतया प्रतिपादितं विद्यते। ग्रन्थरत्नमिदं धर्मशास्त्राध्येतृणां महते उपकाराय कल्पते।

आयुर्वेदसुधानिधि: - अस्मिन् ग्रन्थे आयुर्वेदस्य निगूढं तत्वं प्रतिपादितमस्ति। आयुर्वेदशास्त्रस्य व्यावहारिकं ज्ञानं सर्वेषां स्यादिति ग्रन्थकारस्य मति:। अस्य रचनाद्वारा सायणाचार्याणां वेदधर्मशास्त्रज्ञानं विहाय आयुर्वेदे व्यापकज्ञानमस्तीति प्रतिपादितम्। श्रीशैलनाथनामकेन पण्डितेन स्वविरचितप्रश्नोत्तररत्न-मालानामके ग्रन्थे लिखितं यत् तस्य पितामह एकाम्रनाथो मन्त्रिसायणाचार्यस्य प्रेरणया आयुर्वेदसुधानिधिं संगृहीतवान्। यथा —

एकाम्रनाथो यत्तात: सायणामात्यचोदित:। समग्रहीत् सुबोधार्थमायुर्वेदसुधानिधिम्॥

अलङ्कारसुधानिधि: - ग्रन्थेऽस्मिन्नलंकारस्य लक्षणान्युदाहरणानि च प्रदत्तानि सन्ति। सायणा-चार्याणामलंकारशास्त्रे कियत्पाण्डित्यमासीदिति ग्रन्थसङ्कीर्तनेन ज्ञातुं शक्यते। दक्षिणभारतेऽस्य प्रचुरप्रचार आसीत् यतो हि चित्रमीमांसायाम् अप्पय्यदीक्षितो ग्रन्थमेनं निर्दिशति। प्रायश: आलङ्कारिका: कारिकाया उदाहरणरूपेण स्वाश्रयदातु: गुणकीर्तनं कुर्वन्ति। यथा विद्याधरेण एकावलीनामके ग्रन्थे उत्कलस्य राज्ञो नरसिंहदेवस्य, विद्यानाथेन प्रतापरूद्रयशोभूषणनामके ग्रन्थे वारङ्गलराज्यस्य,

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काकतीय-नरेशप्रतापरुद्रदेवस्य च प्रशंसा कृता वर्तते। परन्तु सायणाचार्यैः स्वजीवनवृत्तमुदाहरणरूपेण प्रस्तुतम्। अनेन तस्य जीवनेतिहासविषये प्रमाणं लभ्यते।

धातुवृत्तिः - व्याकरणशास्त्रेऽपि आचार्यैर्विद्वत्ता प्रकटिता। अस्य ग्रन्थस्य नाम 'माधवीया धातुवृत्तिः' इति पुष्पिकायां स्पष्टमुक्तमस्ति। ग्रन्थरत्नमिदं माधवाचार्यस्य भवतीति केचन ब्रुवन्ति। परन्तु वस्तुतः स्वभ्रातरं माधवाचार्यं प्रति सम्मानं प्रदर्श्य सायणाचार्यैरेतद्विरचितमस्ति। ग्रन्थोऽयं पाणिनीय-धातुपाठस्य प्रामाणिकी टीका वर्तते। ग्रन्थकारेण यथावसरं हेलाराज-भट्टभास्कर-क्षीरस्वामि-शाकटायन-पतञ्जलि-कैयट-हरदत्त-जयादित्यादीनां वैयाकरणानां मतमुल्लिखितम्। ग्रन्थस्यास्यानेकानि संस्करणानि सन्ति। आदौ पण्डितपत्रेऽस्य प्रकाशनं संजातम्। अनन्तरं मैसुरु-संस्कृतग्रन्थमालायामस्य संस्करणमागतम्। परन्तु तन्नोपलभ्यते। इदानीं काशीसंस्कृतग्रन्थमालायां वृत्तिरियं प्रकाशिता अस्ति।

पुरुषार्थसुधानिधिः - अस्मिन् ग्रन्थे धर्मार्थकाममोक्षरूपस्य पुरुषार्थस्य चर्चा वर्तते। मानवसमाजस्य कृतेऽयमतीवोपकारी। बुक्कमहीपतिरादौ माधवाचार्यं पुरुषार्थमधिकृत्य पृष्टवान्। परन्तु माधवाचार्येण सर्वं शास्त्रविशारदसायणाचार्याणामुपरि भारोऽयमर्पितः। एतदुपदेशमधिकृत्याचार्यैर्ग्रन्थरत्नमिदं विरचितम्।

यज्ञतन्त्रसुधानिधिः - हरिहरमहाराजस्य समये ग्रन्थोऽयं सायणाचार्यैर्विरचित इति तद्ग्रन्थपुष्पिकातो ज्ञातुं शक्यते। अथर्वशतपथभाष्येऽपि समयेऽस्मिन् प्रणीते। अतः एवेयमन्तिमा कृतिरिति प्रतिभाति। यज्ञानुष्ठानविषयवस्तूररीकृत्य ग्रन्थोऽयं लिखित इति नामतो ज्ञातुं शक्यते। परन्तु इदानीं यावदयं न प्राकाश्यं गतः। सायणभाष्यस्य विशेषाः - 1. अल्पाक्षरा परं स्पष्टा भाषा, 2. प्रसादगुणयुक्ता भाषा, 3. अप्रचलितशब्दानां वर्जनम्, 4. पूर्वोत्तरपक्षयुता रचना, 5. सम्वादरूपा शैली, 6. समर्पकाः दृष्टान्ताः।

वेदभाष्यकारेषु सायणाचार्यस्य स्थानं महत्त्वपूर्णं वर्त्तते। तत्कृतवेदभाष्याण्येव तस्य कमनीय-कीर्त्तिलतायाः आश्रयस्वरुपपादपाः। एतान्येव सायणस्य अलौकिकविद्वतायाः, व्यापकपाण्डित्यस्य, विस्मयनीयाध्यवसायस्य च अभिव्यञ्जकानि। अयं महानुभावः महाराजबुक्करायस्य आज्ञया तथा च स्वभ्रातुः माधवस्याभिप्रेरणया वेदभाष्य रचनायां प्रवृत्तोऽभवत्। अनेन प्रणीताः कृतयः वैदिकसंस्कृतेः धर्मस्य च रहस्यं ज्ञातुम् अत्यन्तम् उपकारकाः सन्ति। तदुत्तरवर्त्तीनां च भाष्यकर्त्तॄणां कृते प्रदीपवत् मार्गदर्शकाः सन्ति।

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नञर्थविषयिणी धारणा

डॉ. सुधाकरमिश्रः

सदाशिवसमारम्भां शङ्कराचार्यमध्यमाम्। अस्मदाचार्यपर्यन्तां वन्दे गुरुपरम्पराम्॥

चित्रविचित्रेऽस्मिन् जगति शब्दाः प्रवृत्तिं निवृत्तिं च कारयन्ति। तेषु निवृत्तिप्रयोजकाः ये शब्दाः तेषां शास्त्रे कथं प्रयोग इति जिज्ञासायां नञर्थं समुपस्थापयितुमीहे। शब्दमधिकृत्यैव जगतः प्रक्रिया व्यवहारश्च प्रलचमानं प्रतिभाति। तेषां शब्दानामपि स्वरूपं यद्यपि सर्वप्रथमं लोकव्यवहारमधिकृत्यैव जनाः निर्धार्यन्ते। लौकिकशब्दैरर्थावबोधो तु भवति नहि तेन पुरुषार्थसिद्धिरिति तेषामसाधुत्वात्। पुरुषार्थ-साधनाय सद्व्यवहारस्य, साधुशब्दस्य, भगवत्पूजनादिविधानस्य, सद्गुरोर्कृपा, मातापितृभ्यामाशीर्वादस्य, जन्मजन्मान्तरस्य सत् कर्मणां चावश्यकता भवति। तेषु अहर्निशं प्रयुक्तानां साधुशब्दानां ज्ञानं परमा-वश्यकम्। प्रोक्तञ्च वाक्यपदीये ब्रह्मकाण्डे –

शिष्टेभ्य आगमात् सिद्धाः साधवो धर्मसाधनम्। अर्थप्रत्ययनाभेदे विपरीतास्त्वसाधवः॥[1]

साधुरसाधुशब्दाभ्यां समानरूपेणार्थावगमेऽपि शिष्टैः प्राप्तागमव्याकरणादिद्वारा साधुशब्दप्रयोगकरणेन धर्मप्रत्ययत्वं साधितम्। असाधुशब्दप्रयोगेण च अधर्मोपत्तिर्भवति। तेषु शब्देष्वनन्ताः शब्दाः सन्ति। परन्तु अस्माकमाचार्याः चतुर्धा विभाजनं कृतवन्तः। उक्तञ्च ऋग्वेदे - चत्वारि वाक्परिमिता पदानि। आकृत्याधिकरणवार्तिकेऽपि - चतुर्विधे पदे चात्र द्विविधस्यार्थनिर्णयः। तत्र नानाविधानां शब्दानां साधनाय यतते व्याकरणशास्त्रम्। प्रोक्तञ्च भगवता पतञ्जलिना - अथ शब्दानुशासनमिति।[2] तत्रैव लिखति कैयटः - शब्दानुशासनं नाम शास्त्रमधिकृत्य कृतं वेदितव्यम्। तदर्थं पञ्चाङ्गं व्याकरणं धातुसूत्रगणोणादिवाक्यलिङ्गानुशासनमिति। निश्चप्रचं महर्षिपाणिनेः सूक्ष्मेकिकया एव एवं सम्भवति। तत्र केचन शब्दाः स्वतन्त्रभूताः, केचन संयुक्तभूताः, केचन प्रकृतिप्रत्ययविशिष्टाः, इत्यादि प्रकारेण कार्यं साधयन्ति। तन्निमित्तमेव बहूनां गणानां परिचयः मिलति। "प्रयुक्तानामन्वाख्यानमिदं व्याकरण-

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[1] वाक्यपदीयम् 1/27

[2] महाभाष्यम् पस्पशाह्निकम्

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शास्त्रमिति" वचनप्रामाण्यात् अन्वाख्यानमपि कमपि नियमधिकृत्यैव प्रवर्तते। अन्वाख्यानम् = संस्कारः। स च संस्कारः धातुक्षेत्रे पृथक् अस्ति। प्रातिपदिकक्षेत्रे पृथगस्ति। तदर्थं प्रातिपदिकसंज्ञा-विधायकं सूत्रम्। धातुसंज्ञाविधायकञ्च द्वे द्वे सूत्रे प्राप्नुतः। तथा च 'अथर्वदधातुरप्रत्ययः प्रातिपदिकम्,[1]' कृत्तद्धितसमासाश्च।[2] भूवादयो धातवः,[3] सनाद्यन्ता धातवश्च।[4] साधुत्वं स्पष्टयता शास्त्रकारैः भणितं यद्व्याकरणान्वाख्येयत्वं साधुत्वम्। पुण्यजनकतावच्छेदकधर्मवत्वं साधुत्वम्।[5] प्रथमं लक्षणं व्याकरण-शास्त्रप्रतिपादितानां शब्दानां साधुत्वम्। तच्च साधुत्वं नाना प्रकारकं यथा - सूत्रप्रवृत्तिमत्वात्, सौत्रत्वात्, निपातनात्, आर्षत्वात्, व्यवहारात्। द्वितीयञ्च भगवद्भक्तियुक्तत्वात्, सद्व्यवहारात्, सत्कर्मप्रवर्तकत्वात्, धर्मशास्त्रादिबोधितत्वात् इत्यादिरूपेण साधनीयः। उपर्युक्तशब्दप्रकारेषु नाना संज्ञायुक्तानां शब्दानां मध्ये उपसर्गनिपातस्वादिगणपठितानां शब्दानामपि स्वरादिनिपातमव्ययमिति सूत्रेण अव्ययसंज्ञाऽपि भवति। तर्हि यथावसरं ताः ताः संज्ञाः प्रयुक्ताः भवन्ति, कार्यं च साधयन्ति। तेषु शब्देषु निषेधार्थकाः बहवः शब्दाः अव्ययगणे पठिताः सन्ति यथा - नञ्, न, नहि, अन्तरेण, विना, अलम्, माकिः, माकिम्, नकिः, नकिम्, माङ्[6] इत्यादयः, सर्वेऽपि निषेधार्थकाः। अत्र शङ्का उदेति यत् एकार्थप्रतिपादकानां एतादृशानां बहूनां शब्दानां प्रयोगस्य किं प्रयोजनमिति चेत्? उच्यते - तद्घटित शब्दानां लोके प्रयुक्तत्वात्। लोकानुभवस्यानुपेक्षणीयत्वात्। तेषां समेषां शब्दानामुपरि विचारः कर्तव्य एव। यथा लोके नैकधा, अनेकधा, नैषधः, मा कुरु, नहि लोके इति भाष्यम्, नाहं गच्छामि, असः शिव इत्यादयः। शक्तिग्राहक-शिरोमणिः लोकव्यवहारः, परन्तु पदपदार्थानामात्मतत्वज्ञानं व्याकरणं विना न सम्भवति। अत्र प्रमाणं

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[1] पा.सू.1.2.45

[2] पा.सू.1.2.46

[3] पा.सू.1.3.1.

[4] पा.सू.3.1.32

[5] परमलघुमञ्जूषा

[6] वैयाकरणसिद्धान्तकौमुदी

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महाभाष्यमेव यथा - षड्डु अङ्गेषु प्रधानं व्याकरणम् प्रधाने च कृतो यत्नः फलवान् भवति। मम्मटोप्याह - प्रथमो हि विद्वान्सो वैयाकरणाः।

प्रातिपदिकसंज्ञाविचारः - व्याकरणशास्त्रीयानुशासनपद्धतिः प्रातिपदिकात् धातुतः वा प्रारम्भ्यते। तत्र तर्हि नञ् इति किम् इति जिज्ञासायां प्रयुक्तानामन्वाख्यानमिदं व्याकरणं इति राद्धान्तेन अव्ययवत् प्रयुक्तस्य तस्य शब्दस्य प्रत्ययो भवति लोके। व्याकरणपद्धत्या तस्य स्वरादिगणे निपातगणे चोभयत्र पाठः प्राप्यते। अर्थात् तस्य निपातस्य विषये द्योतकत्वम् वाचकत्वमुभयमपि प्राप्यते। प्रोक्तञ्च -

द्योतकाः प्रादयो येन निपाताश्चादयस्तथा। उपास्येते हरिहरौ लकारो दृश्यते यथा॥[1]

यद्यपि 'चार्थे द्वन्द्वः'[2] इत्यादिसूत्रमेव निपातानां वाचकत्वे प्रमाणम्। तथा च प्रादीनां वाचकत्वे 'ईषद्दुः सुषु कृच्छ्राकृच्छ्रार्थेषु खल्'[3] इत्यादिसूत्रमेव प्रमाणम्। तस्य वाचकत्वे प्रमाणसत्वेऽपि बहुधा अनुपपत्तयः प्राप्यन्ते तस्मात् द्योतकत्वमेव न्याय्यम्। अत्र प्रातिपदकत्वमधिकृत्य विचार्यते यत् यदि निपाताः द्योतकाः तर्हि तेषां प्रातिपदिकत्वं कथं सम्भवति। यतो हि सूत्रद्वयं प्रातिपदिकसंज्ञा विधीयते अर्थवदधातुरप्रत्ययः प्रातिपदिकम्, कृत्तद्धितसमासाश्च। द्वाभ्यां सूत्राभ्यां अर्थवत् विशिष्टस्यैव प्रातिपदिकत्वं सम्पाद्यते। अत्र अर्थवत्वाभावात् कथं प्रातिपदिकत्वं तदा विवेच्यते यत् वस्तुतस्तु निपातास्यार्थ-त्वाभावेन प्रातिपदिकत्वाऽभावेऽपि अव्ययादाप्सुपः इति ज्ञापकात् निपातेभ्यः सुबुत्पत्तिः। अथवा 'अनर्थकस्य प्रातिपदिकसंज्ञा वक्तव्या' इति वार्तिकात् प्रातिपदिकसंज्ञा वक्तव्या। अथवा कृत्तद्धितसमासाश्च इत्यनुक्तसमुच्चयार्थकचकारेण निपातानां प्रातिपदिकत्वेन संग्रह इति वा बोध्यम्। तस्माद्युक्तं निपातानां द्योतकत्वम्। प्रोक्तञ्च मीमांसकैः आकृत्याधिकरणवार्तिके 'तदर्थद्योतकौ तौ तु' इति। तत्र स्वरादिगण-पठितानां शब्दानां प्रथमा संज्ञा का? प्रातिपदिकसंज्ञा अथवा अव्ययसंज्ञा। तर्हि उत्तरमिदं यत् एषा संज्ञा आकडारीया नास्ति। तस्य सूत्रस्याधिकाराभावात्। तर्हि युगपत्प्रवृत्तौ न बाधकम्। तर्हि प्रातिपदिकसंज्ञा तदनन्तरं अव्ययसंज्ञा इति। संज्ञायां सत्यां का विभक्तिरागच्छेत्, सर्वाः

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[1] परमलघुमञ्जूषा

[2] पा.सू.2.2.29

[3] पा.सू.3.3.126

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अथवा प्रथमायाः एकवनचमिति जिज्ञासायाम् 'अव्ययादाप्सुपः'[1] इत्यत्र सुप् इति प्रत्याहारः। तेन सर्वाः अपि प्राप्ताः योग्यताभावात् प्रथमैकवचनमेव इति। 'तद्धितश्चासर्वविभक्तिरिति' प्रामाण्यात् सर्वाः एकवचनविशिष्टाः इति द्वितीयः पक्षः। परन्तु प्रथमाद्वितीयतृतीयादिविभक्तीनामुत्पत्तौ नहि केवलं प्रातिपदिकसंज्ञा मात्रं निमित्तमपितु कर्मणि सत्येव द्वितीया, तथैव प्रातिपदिकार्थसत्वे एव प्रथमा एवञ्च अनर्थकेभ्यः निपातेभ्यः प्रथमा नैव स्यात् तदा 'सपूर्वायाः प्रथमायाः विभाषा'[2] इति इत्यादिशास्त्राणां प्रवृत्तिर्न स्यात्। अतः कर्मादिकं नास्ति परन्तु तद्योग्यप्रातिपदिकाच्चेत् तत् रहिते स्वार्थे इत्यर्थान्न दोषः। स्वार्थो नाम किं तत्स्वरूपमेवोपस्थितत्वात्। शब्दस्वरूपस्यापि भाष्ये स्वीकारात्। नञ् इत्यत्र ञकारानुबन्धत्वं नञ्,[3] 'नलोपो नञः'[4] इत्यादिनञ्घटित-सूत्रे विशेषणार्थम्। नञ्शब्दस्य गणपाठव्यवस्था - नञ् इति शब्दस्य चादिषु, स्वरादिषु च पाठ उभयत्र सत्वात्, समानार्थकत्वाच्च। किं प्रयोजनं द्वयोर्स्थले पाठस्य इति जिज्ञासायां स्पष्टयति नागेशः लघुशब्देन्दु-शेखरे अव्ययप्रकरणे यत् नञश्चादिषु अप्रामाणिकः पाठः। अत एव अव्यये नञ्कुनिपातानाम् इत्यत्र भाष्ये नञ्निपातयोः पृथग्ग्रहणात्। तन्न। नञ् सूत्रे भाष्येऽस्य द्योतकतायाः उक्तत्वात्। अत एव नञ् ग्रहणं स्पष्टमिति कैयटे। अकरणिरिति परस्यापि कृत्स्वरस्य बाधनार्थं तस्य सत्वात् स्वरादिपाठस्तु चिन्त्य-प्रयोजनः। यत्तु सत्ववचनानां अव्ययत्वार्थं स्वरादिपाठः, तन्न सत्ववाचकस्य माङ्गाभावात्। उपर्युक्त विचारेण स्वरादिगणपठितस्यैव प्रमाणिकत्वात्। उभयत्राप्रयोजकत्वात्।

समासविषयकं मतम् - मान्याः नञ् इति पदं नैयायिकवैयाकरणमीमांसकादीनां समेषां मते अभावमर्थमेव बोधयति। तत्र कोऽपि अन्योन्याभावः, अत्त्यन्ताभावरूपं स्वीकरोति। कोऽपि प्रसज्यो प्रतिषेधपर्युदासरूपेण वा स्वीकरोति। कोऽपि आर्थिकतारूपेण एवमर्थं स्वीकरोति।

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[1] पा.सू. 2.4.82

[2] पा.सू. 8.1.26

[3] पा.सू. 2.2.6

[4] पा.सू. 6.3.73

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तत्सादृश्यमभावश्च तदन्यत्वं तदल्पता। अप्राशस्त्यत्यं विरोधश्च नञर्थः षट् प्रकीर्तिताः॥[1]

अत्रापि अभावार्थ एव गम्यते। अस्य गणना समासेषु तत्पुरुषे भवति। परन्तु तन्न सम्भवति, अव्ययीभाव एव कथं न स्यात्। यतो हि "अव्ययं विभक्तिसमीपसमृद्धिव्यृध्यर्थाभावात्ययासम्प्रतिशब्दप्रादुर्भावपश्चाद्यथानुपूर्व्ययौगपद्यसादृश्यसम्पत्तिसाकल्यान्तवचनेषु"[2] अस्य सूत्रस्यार्थः भवति यत् अव्ययं यदि एतेषु अर्थेषु प्रयुक्तो भवति तदा सुबन्तेन सह समस्यते। तर्हि अत्र नञर्थः अभावः। तस्योदाहरणम् यथा रूपस्य अभावः अरूपम्, इत्यादिः। अन्यत्र लिङ्गवचनादिव्यवस्था शब्दशक्तिस्वभावात् तत् स्थलेषु कल्पनीयः। तेन सर्वेषां शब्दानां सिद्धिर्भविष्यति। किं तत्पुरुषसमासेन? इति जिज्ञासायां यच्च समासस्य निष्कृष्टं लक्षणं "तत्तत्सूत्राधिकारपठितत्वम् समासत्वम्" इति स्वीकृते नञ् इति सूत्रं अव्ययीभावाधिकारपठितत्वाभावात् तत्पुरुषः इति सूत्राधिकारसत्वात् तत्पुरुषत्वमेव न अन्यदिति। यदि अव्ययीभाव एव स्यात् तर्हिः कः दोषः बहुव्युत्पत्तिसूत्रप्रयोगविरोधः, तस्मात् प्राञ्जलपद्धत्या, सुकरमार्गेण, कार्यसाधनाय तत्पुरुषैवोचितः। तत्पुरुषप्रकरणे समासविधायकं सूत्रं "नञ्" इति। यदि नञ् सूत्रं विद्यते तर्हि न घटः, न पटः इत्यादीनां प्रयोगाणां कथं सिद्धिः। तदा उत्तरयति आचार्यः यत् महाविभाषाधिकारात् समासाघटितमपि रूपं सिध्यति। अत्र धीमान् नागेशः वैयाकरणसिद्धान्तलघुमञ्जूषा ग्रन्थे लिखति यत् "न चाव्ययीभावस्य नित्यत्वात् भूतले न घटः इति वाक्यं दुर्लभमिति वाच्यम्। अर्थाभावशब्दे नञो घटकतया सूत्रगृहीताव्ययत्वेन नञा अव्ययीभावाभावात्। अत एव पूर्वपदार्थप्रधानो नञ् तत्पुरुषः इति पक्षे तत्पुरूषेणाव्ययीभावस्य बाधप्राप्त्याऽव्ययीभावासिद्धिस्वरूपं दूषणं भाष्ये नोपन्यस्तम्। अत एव तत्र अवर्षा हेमन्तः, इत्यादौ लिङ्गसङ्ख्यायोगो न स्यात् पूर्वपदार्थत्वेनासत्त्वभूतत्त्वादित्याशङ्का शब्दशक्तिस्वभावेन परिहृतम्। अत्र पक्षे अनेकमित्यादावनेकवचनासिद्धिं मनसि निधाय उत्तरपदार्थप्रधानत्वं सिद्धान्तिम्। असंहितमिति तु सन्धानरूपसंहिता परपर्यायभावसाधनत्वात् नपुंसकसंहितशब्देन नञ्तत्पुरुषे बोध्यम्। सूत्रवार्तिक प्रामाण्यादुभयलिङ्गः संहिताशब्दः। 'जात्यवद्वा तथावान्तौ' प्रातिशाख्यव्याख्याने संहितवदिति तद्भाष्ये प्रयुक्तमित्यन्यत्र विस्तर इत्यपास्तम्। सत्त्वेन निश्चितस्य निषेधाभावेऽपि

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[1] परमलघुमञ्जूषा

[2] पा.सू. 2.1.6

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तत्वेन संभावितस्य निषेधसम्भवाच्च। नञ्समभिव्याहार एव च तस्य तत्वे प्रयोजकः। काणादसूत्रे तु समनियताभावानामैक्यं बोधयितुं यथोक्तिः। गेहसंसर्गस्यापि प्रतिषेध इत्यर्थादिति दिक्। पृथिव्यां गन्धो न जले इत्यादौ प्रतीतेरेक-विशेष्यकत्वानुभवस्तु स्ववासनाकल्पित इति दिक्। पुनः अस्य नञः द्विधा विचारः शब्ददृष्ट्या अर्थदृष्ट्या च। शब्ददृष्ट्या तात्पर्यं नञमधिकृत्य यानि शब्दरूपाणि प्रसिद्धानि तेषां कथं सिद्धिः। यथा "घटो नास्ति" अघटः, असः, असर्वः, अक्षरम्, अनादिः, अनन्तः इत्यादयः। एते शब्दाः कथं सिध्यन्ति तात्पर्यं व्याकरणशास्त्रीया या प्रक्रिया सा कथं प्रविशति इति? तर्हि कुत्रापि आरोपमधिकृत्य, कुत्रापि तात्पर्यमधिकृत्य, कुत्रापि द्योतकत्वमधिकृत्य कुत्रापि धर्ममधिकृत्य च प्रक्रिया प्रविष्टा भवति। अर्थदृष्ट्या च यदि विचार्यते तदा नञ्घटिताः ये प्रयोगाः तेषां कथमन्वयः इति जिज्ञासायां लौकिकनिषेधसिद्धान्तमधिकृत्यैव नञ् भेदद्वयं कल्पितमस्ति। पर्युदासः प्रसज्यप्रतिषेध श्च। तत्र आरोपविषयत्वं नञ् पर्युदासद्योत्यम्। आरोपबोधकत्वञ्च नञः समभिव्याहृतघटादिपदानामारोपित प्रवृत्तिनिमित्तबोधकत्वे तात्पर्यग्राहकत्वम्। प्रवृत्तिनिमित्तं च घटत्वपटत्वब्राह्मणत्वादि। तस्मात् अब्राह्मण इत्यादौ आरोपितब्राह्मणत्ववान् क्षत्रियादिरिति बोधः। अत एव अतस्मै ब्राह्मणाय, असःशिवः इत्यादौ सर्वनामकार्यम्। अन्यथा गौणत्वान्न स्यात्। प्रवृत्तिनिमित्तारोपस्तु सदृशे एव भवतीति पर्युदासः सदृशग्राही इति प्रवादः। पर्युदासे निषेधस्त्वार्थः। अन्यस्मिन् अन्यधर्मारोपस्तु आहार्य्यज्ञानरूपः। बाधकालिकमिच्छाजन्यं ज्ञानमेवाहर्यज्ञानमिति वृद्धाः। सादृश्यादयस्तु प्रयोगोपाधयः। पर्युदासे त्वार्थिकार्थाः। तदुक्तं हरिणा -

तत्सादृश्यमभावश्च तदन्यत्वं तदल्पता। अप्राशस्त्यं विरोधश्च नञर्थाः षट् प्रकीर्तिताः॥

उदाहरणानि यथा गर्दभेऽनश्वोऽयमित्यादौ। अभावस्तु प्रसज्यप्रतिषेधे लभ्यते। तदन्यत्वं अमनुष्यं प्राणिनमानयेत्यादौ। तदल्पत्वं अनुदरा कन्या,इत्यत्र अर्थात्स्थूलत्वनिषेधेनोदरस्याल्पत्वं गम्यते। अप्राशस्त्यं ब्राह्मणे अब्राह्मणोऽयमिति प्रयोगे। विरोधः असुरः अधर्म इति प्रयोगे। पर्य्युदासस्तु स्वसमभिव्याहृतपदेन सामर्थ्यात्समस्त एव। क्वचित्तु यजतिषु येयजामहं करोति नानुयाजेषु इत्यादौ घटः अपटो भवतीत्यर्थके घटो न पट इत्यादौ च समासविकल्पादसमासेऽपि। अत्रान्योन्याभावः फलितो भवति।

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प्रसज्यप्रतिषेधस्तु समस्तोऽसमस्तश्चेति द्विविधः। तत्र विशेषणतया क्रियान्वयनियमात् सुबन्तेनासामर्थ्योऽपि "असूर्यललाटयो"[1] इत्यादि ज्ञापकात् समासः। प्रोक्तञ्च -

प्रसज्यप्रतिषेधोऽयं क्रियया सह यत्र नञ् इति।

अत्र क्रियापदं गुणस्याप्युपलक्षणमिति बहवः। अत एव 'नञ् 'इति सूत्रे प्रसज्यायां क्रियागुणौ हततः पश्चान्निवृत्तिं कुरुत इत्युक्म् अत। उदाहरणं नास्माकमेकं प्रियमिति। एकप्रियप्रतिषेधे बहुप्रियप्रतीतिः। एवं न संदेहः, नोपलब्धिः इत्युदाहरणं गुणस्य। सन्देहादीनां गुणत्वात्।

क्रियोदाहरणम् अनचि च[2] गेहे घटो नास्ति, इत्यादि। तस्य समस्तस्य तु अत्यन्ताभाव एवार्थः। असमस्तस्य तु अत्यन्ताभावोऽन्याभावश्च। तादात्म्येतरसम्बन्धोऽत्यन्ताभावः। तादात्म्यसम्बन्धोऽन्योन्याभावो भेद इत्यर्थः। तादात्म्येतरसम्बन्धाभावः। तादात्म्यसम्बन्धाभावोन्योन्याभावो भेद इत्यर्थः। असूर्यम्पश्या राजदाराः, गेहे घटो नास्ति। घटो न पटः इत्यादीनि उदाहरणानि। अभावश्चतुविधः, तेषु प्रागभावप्रध्वंसाभावौ तु न नञ् द्योत्यौ। तत्रात्यन्ताभावो विशेष्यतया तिङन्तार्थक्रियान्वय्येव। नञर्थात्यन्ताभावप्रध्वंसाभावौ तु न नञ् द्योत्यौ। तत्रात्यन्ताभावो विशेष्यतया तिङन्तार्थक्रियान्वय्येव। नञर्थात्यन्ताभावविशेष्यकबोधे तिङ्गमविभ्याहृतधातुजन्योपस्थितेः कारणत्वात्, तथा च घटो नास्तीत्यादौ घटकर्तृकसत्ताप्रतियोगिकोभावः। नञर्थात्यन्ताभाविशेष्यकोभार इति बोधः। अत एव अहं नास्मि। त्वं नासि इत्यादौ घटौ न स्तो घटाः न सन्तीत्यादौ च पुरुषवचनव्यवस्थोपपद्यते। अन्यथा युष्मदादेस्तिङ् सामानाधिकरण्याभावात् मदभावोऽस्तीत्यादाविव सा न स्यात्। असंदेहः इत्यादौ तु आरोपितार्थकनञैव समासः। अत्यन्ताभावस्तु फलति। वायौ रूपव नास्तीत्यत्र तु तात्पर्यानुपपत्या रूपप्रतियोगिकात्यन्ताभावे लक्षणा। तेन वाय्वाधिकरणिका रूपाभावकर्तृका सत्तेति बोधः। वस्तुतस्तु समनियताभावैक्यमश्रित्य फलितार्थ एवायम्। अरूपमस्तीत्यर्थकं वा तत्। एतेनात्यन्ताभाव प्रकारकक्रियाविशेष्यको बोध इति तार्किकोक्तमपास्तम्। पुनराशंकते नासतो विद्यते भावो नाभावो विद्यते सत इति गीतोपदेशमूलकसांख्य-प्रतिपादित-सत्कार्यवादविशेष्यकबोधमाश्रित्याशङ्कते – ननु घटसत्ता-

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[1] पा.सू. 3.2.36

[2] पा.सू. 8.4.47

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रूपोऽर्थः प्रथमं बुद्धो नञा निवर्तयितुमशक्यस्सतो निषेधायोगात्। असतस्त्वसत्त्वादेव निवृत्तिसिद्धा निषेधो व्यर्थः। तदुक्तम्–

सतां च न निषेधोऽस्ति सोऽसत्सु च न विद्यते। जगत्यनेन न्यायेन नञर्थः प्रलयङ्गतः॥[1]

इति चेन्न। बौद्धो हि शब्दो वाचकः बौद्ध एवार्थो वाच्य इत्युक्तत्वात्। बुद्धिसतोऽप्यर्थस्य नञा बाह्यसत्तानिषेधात्। बुद्धौ सन्निप घटो बहिर्नास्तीत्यर्थात्। न च घटास्तिपदाभ्यां या घटविषयास्तिबुद्धि-र्जाता सा नञा निवर्त्यते किं बौद्धार्थस्वीकारेणित वाच्यम्, बुद्धेश्शब्दावाच्यत्वेन नञा तन्निषेधोपयोगात्। एतेन बौद्धार्थमस्वीकुर्वन्तो नञर्थबोधाय कष्टकल्पनां कुर्वन्तस्तार्किकाः परास्ताः। घटो न पटः इत्यत्र घटपदस्य घटप्रतियोगिकभेदाश्रये अप्रसिद्धा शक्तिरेव लक्षणा। नञ्पदं तात्पर्यग्राहकम्। तात्पर्य-ग्राहकत्वञ्च द्योतकत्वम्। अत एव अन्योन्याभावबोधे प्रतियोग्यनुयोगिपदयोः समानविभक्तित्वं नियामकमिति वृद्धोक्तं सङ्गच्छते। यत्तु घटपदं घटप्रतियोगिके लाक्षणिकं नञ्पदं तु भेदवति नञर्थे-भेदस्यैकदेशत्वात् तत्र घटार्थान्वयापत्तेः। पदार्थः पदार्थेनान्वित न तु पदार्थैकदेशेन इति न्यायात्। पक्षद्वयेऽपि लक्षणास्वीकारे गौरवाच्च। भाष्यमते लक्षणायाः निपातानां वाचकत्वस्य च स्वीकाराभावादिति। उपरोक्तोदाहरणाति-रिक्तान्यपि विचित्राणि उदाहरणानि दृष्टिपथमागच्छन्ति, यथा नेक्षेतोद्यन्तमादित्यम् इत्यादौ तस्य ब्रह्म-चारिणो व्रतमित्यनुष्ठेयविचव्रत शब्दोपक्रमादभाऱस्य चाननुष्ठानादीक्षतेर्नञ्समभिव्याहारादीक्षणाभाव संकल्पबोधकतेति बोध्यम्। अत्र प्रसज्यप्रतिषेधः किन्तु केचन वदन्ति अत्र पर्युदासः। सार्थक्यमित्थं दर्शयन्ति यत् पर्युदासः तत्र अभावस्यान-नुष्ठेयत्वाद् व्रतशब्दोपक्रमाच्च तद्भिन्नक्रियाया सामान्यतः प्राप्त्या चानीक्षणसंकल्पे लक्षणां कृत्वा पर्युदासः सङ्गतिरिति तन्न ईक्षणभिन्नसङ्कल्पे तात्पर्याभावात्। तथा शिष्टा-चाराभावाच्च। नेक्षिष्यमीति ईक्षणाभावसंकल्पस्यैऱ सर्वैराचरणाच्च। तिङन्तसमभिव्याहारे नञो अत्यन्ता-भावार्थकत्वमेव। अयमेव प्रसज्यप्रतिषेध इत्युच्यते। प्रसज्यं नाम विधाय विहितस्य प्रतिषेध इति तदर्थः। नञ् सूत्रे भाष्येऽपि प्रसज्यक्रियागुणौ ततः पश्चान्निवृत्तिव करोतीत्युक्तम्। तेन गुणाभावबोधेऽपि प्रसज्य-प्रतिषेध इति लभ्यते। अस्य नञः

[1] खण्डनखण्डखाद्यम्

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नाना अर्थाः, यथा भेदो नञर्थः। भेदवान्नञर्थः। अत्र विचारणीयः पक्षः यत् शब्दस्य यो व्यापारः तथा च अर्थस्य यो व्यापार उभयोर्मध्ये पार्थक्यमैक्यं वा? इति जिज्ञासायामाह -- नागेशः - न ब्राह्मणैरेतैरुपद्रुतमित्यादौ भेदाश्रयप्रतियोगिनः समानविभक्तित्त्वस्य दुरुपपादत्वात् समास-वाक्ययोस्तुल्यार्थत्वौ-चित्वात्। तस्मादत्रापि आरोपितपटभिन्न घट इति बोधः। नञ् द्योतक एव। एवञ्च समानविभक्तिकत्वं सिद्धम्। घटभेदबोधस्त्वार्थः। तत्समनियतत्वाद् घटत्वाभावबोधोऽपि तत्रार्थः। यद्यपि भेदस्य निरूपणं न सम्भवति तस्य निरूपणोपायः गृहीतधर्मिप्रतियोगिज्ञानपूर्वकम्। तत्र स भेदोऽयमेव च आत्माश्रयदोषः। यदि भेदान्तरं चेत्तदपि भिन्नयोरेवधर्मिप्रतियोगिनोर्ज्ञातव्यम्। स चेत्पूर्वभेद एव तदाऽन्योन्याश्रयः। तृतीयो भेदोऽन्यश्चेच्चक्रकापत्तिः। भेदपरम्परा स्वीकारेऽनवस्था। अन्तिमभेदसिद्धा मूलभूतभेदपर्यन्तमसिद्धेर्मूलक्षयात्। अत एव भेदस्यासत्सामान्यशब्देन कैयटादयो व्यवहारः। असत्व-मुक्तरीत्या, सामान्यत्वं केवलान्वयित्वात्। निषेधः कस्य इति जिज्ञासायां रागतः प्राप्तस्य शास्त्रतः प्राप्तस्य वा, यथासंख्यम्। न कलञ्जं भक्षयेदिति। नानुयाजेषु इति। एवमपि स्थलं विद्यते यत्र नञस्ति परन्तु तस्य फलोपधायकविधयोपस्थानव नास्ति यथा "सुडनपुंसकस्य" इति सूत्रे। एकमेव वाक्यव तत्तच्छास्त्रैः साधुत्वविकल्पे एकस्यैव शब्दस्य साधुत्वेन धर्मजनकत्वम्। असाधुत्वेनाधर्मजनकतेति। विरुद्धमापद्येति न तद्विकल्प इति "न वेति विभाषा" इति सूत्रे भाष्ये सिद्धान्तितम्। एवं च "अतिरात्रे षोडशिनं गृह्णाति" इति वाक्ये ग्रहणेन तस्य धर्मजनकता बोध्यते। नातिरात्रे षोडशिनं गृह्णाति इत्यनेन निषेधेन तस्याधर्मजनकतेति विरुद्धस्वीकार इति कथमुभयं सम्भवतीत्यताह - उभयत्र संस्कारलक्षणया संकल्पद्वयस्यापि धर्मत्व-बोधनात्। तयोरन्यतरस्य चेच्छयापरिग्रहः। एवं सर्वत्र स्मार्तवैदिकविकल्पस्थले बोध्यम्। प्रतिषेधे द्वयी गतिः। प्रतिषेधं दृष्ट्वा पश्चादुत्सर्गस्य तद्विषयत्वाभावज्ञाने प्रामाण्यग्रह इत्येका। एवमुत्सर्गापवादस्थलेऽपि। तदुक्तं हरिणा -

ब्रह्मणानां श्रुतिर्दध्नि प्रक्रान्ता माठरं विना। माठरस्तक्रसम्बन्धात् तत्राचष्टे यथार्थताम्॥

दधि ब्राह्मणेभ्य इत्यादौ माठरवर्जमेव दधिदानमुपक्रान्तमुत्तरकालं तक्रं माठराय इत्येतत् तस्य यथार्थत्वं गमयति। भिन्नवाक्यतायामप्राप्त्यनुमानं बोध इति। यदि अत्यन्ताभावस्य बोधनायेच्छा भवति तदा बहुधा नञः प्रयोगो भवति, अथवा नैकेषां पृथग्रूपेणनिषेधप्रक्रियायामपि। यथा -

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न क्रोधो न च मात्सर्यं न लोभो नाशुभा मतिः। भवन्ति कृतपुण्यानां भक्तानां पुरुषोत्तमे॥

अत्राशङ्कते यदनेकनञां वैयर्थ्यमन्वयश्चेति वाच्यम्। प्रत्येकं तद् भवनाभावस्य समुदितानां च भवनाभावस्य बोधनायानेकनञाव भवन्तीति बहुवचनस्य च सत्वात्। अत्र प्रत्येकं भवति इत्यस्याध्याहारः।

न तं विरिञ्चो न भवो न लक्ष्मीर्न धनाधिपः। दातुमर्हन्ति विभवं विष्णोराराधने न यः॥

तथैव अत्रापि समुदितानां बलवत्वेऽपि दानयोग्यत्वाभावप्रतिपादनाय च बहुवचनं समुदितानां वैमत्येनादातृत्वेऽपि प्रत्येकं दातृत्वाभावबोधकं नञनेकत्वमित्यदोषात्। यत्र एकस्यैव वस्तुनः निषेधाय नञ्द्वयस्य प्रयोगः प्राप्यते तत्र प्रकृतगतार्थगतदार्ढ्यद्योतकत्वम्। यथा येन नाप्राप्ते, नाविष्णुः पृथिवीपतिः। यच्च वस्तु सर्वथा नोपलभ्यते तस्य निषेधः कथं सम्भवति यथा शशश्रृङ्गं नास्ति अत्र बौद्धप्रतियोगि-प्रसिद्धेः सत्वान्न दोषः। यत्र केवलं "न न" इति प्रयोगः प्राप्यते तत्र कथमर्थबोधः। यतो हि प्रतियोग्या-रोपऽभावज्ञाने तद्व्यवहारे च हेतुः, प्रतियोग्यनालिङ्गताभावबुद्धेरभावात्। तदा तादृश् स्थले प्रतियोगीनामाक्षेपेण सिद्धिः कार्यः। नञः प्रयोगं मानवः प्रातरारभ्य सायं पर्यन्तं बहुषु स्थलेषु नाना प्रकारेण करोति। तेन च व्यवहारस्थले कुशलोऽपि भवतीति शम्।

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उपनिषत्सु रसस्वरूपम्

डा. सुजाता राघवन्

भारतीयकाव्यशास्त्रपरम्परायां रसः इति शब्दस्य प्रयोगः काव्यस्य प्राणभूतवतत्त्वत्वेन आलङ्कारिकैः व्यवह्रियते। स एव रसः स्वप्रकाशमयः, आनन्दमयः चिन्मयः वेदान्तरस्पर्शशून्यश्चेति। यथा - साहित्यदर्पणे आचार्यविश्वनाथ कविराजेन उक्तम् –

सत्वेद्रेकादखण्डस्वप्रकाशानन्दचिन्मयः

वेद्यान्तरसप्रशशून्यो ब्रह्मास्वादसहोदरः।

लोकोत्तरचमत्कारप्राणः, कैश्चित् प्रमातृभिः

स्वाकारवदिन्नत्वेनायमास्वाद्यते रसः॥[1]

आचार्यभरतमुनिनापि स्वग्रन्थे नाट्यशास्त्रे हि रसादृते कश्चिदर्थः प्रवर्तते[2] इति उद्घोषयित्वा रसस्य स्वरूपं प्रकटितम्। यथा कश्चनः आत्मतत्त्वज्ञः परमात्मनो दर्शं कृत्वा अपूर्वानन्दसागरे निमग्नः भवति, तद्वत् काव्यशास्त्रमर्मज्ञाः सहृदयाः ब्रह्मानन्दसहोरानन्दप्रदरसम् आस्वाद्य आनन्दसागरे निमग्ना भवन्ति काव्ये यत् किमपि वस्तु-विशेषः वर्णितः वर्तते तत्सर्वं रसयुक्तः नूनं भवति इति आचार्यभरतमुनेः अभिप्रायः।

पुनः एवं च रसप्रवर्तकेन आचार्यभरतेन उल्लिखितं यत् नाद्यवेदस्य निर्माणाय ब्रह्मा विविधेभ्यः वेदेभ्यः उपायनानि स्वीकृतवान्। ऋग्वेदात् वाचिकं, सावेदात् गीतं, यजुर्वेदात् अभिनयम्, अथर्ववेदात् रसं च संगृह्य ब्रह्मणा नाट्यवेदस्य परिकल्पनं कृतम्। यथा भरतेन उक्तम् -

जग्राह पाण्यमृग्वेदात् सामभ्यो गीतमेवे च। यजुर्वेदादभिनयान् रसानाथर्वणादपि॥[3]

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[1] साहित्यदर्पणः – 3. 2-3

[2] नाट्यशास्त्रम् 6.31

[3] Ibid. 1-17

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काव्यमीमांसायां राजशेखरेण रसविचारस्य उल्लेखः कृतं यदादौ रसस्योपदेशः ब्रह्मणा नन्दिकेश्वरया प्रदत्तः इति। इदं स्पष्टं ज्ञायते यत् रसस्य प्रथमनिरूपणं नन्दिकेश्वरेण कृतं न तु भरतमुनिना, परन्तु तत्संबन्धितरससिद्धान्तविषयकग्रन्थः अद्यावधि नोपलभ्यते। यद्यपि वैदिकसाहित्ये रसादि-शब्दानाम् उल्लेखः दृश्यते तथापि आलौकिकपरम्परायां रसस्वरूपादिविवरणे भरतमुनिरेव प्राथम्येन स्वीक्रियते। रसपरम्परा भरतमुनेः पूर्वम् आसीदिति दृढम्, परन्तु तदीन्तनस्य कस्यचिदपि ग्रन्थस्य ग्रन्थकर्तुः परिचयः नोपलभ्यते। अतः आचार्यभरतादेव रससंप्रदायस्य प्रारम्भः स्वीक्रियते।

रसः इति शब्दस्य आङ्गलभाषायाम् Taste, Flavour, Relish इत्यादि अर्थेन व्यवहारः बहुत्र दृश्यते। वैशेषिकदर्शनानुसारं चतुर्विंशतिगुणेषु अयं रसः अन्यतमः एवञ्च कटु-अम्ल-मधुर-लवण-तिक्त-कषायश्चेति रसाः षड्विधाः इति अपरं प्रमाणम्। नवरसरुचिरा नर्मितिमादधति भरती कवेर्जयति इति काव्यप्रकाशस्य वचनानुसारं रसस्य नवविधप्रकारः वर्णितः।

श्रृङ्गारहास्यकरुणरौद्रवीरभयानकः। बीभत्साद्भुतसंज्ञौ चेत्यष्टौ नाट्ये रसाः स्मृताः॥[1]

पुनः अनेन शान्तस्य नवमत्वम् इति ग्रहणे नवरसाः कल्पिताः।

निर्वेदस्थायिभावोऽस्ति शान्तोऽपि नवमो रसः।[2]

अयं च रसशब्दः भारतीयसंस्कृतवाङ्मये विविधेषु अर्थेषु प्रयुक्तः दृश्यन्ते। यथा हेमकोशे –

रसः स्वादे जले वीर्ये श्रृङ्गारादौ विषे द्रवे। बले रागै गृहे धातौ तिक्तादौ पारदेरपि च॥

वैदिकसाहित्यस्य अवलोकनेन एवम् अस्माभिः वक्तुं शक्यते यत् रसशब्दः बहुषु स्थलेषु प्रयुक्तः भवति। एवम् अनुमीयते यत् आयुर्वेदीयलौकिकरसाः काव्यशास्त्रीय-अलौकिकरसाः च वेदसमुद्रात् आविर्भूता इति। वैदिकसाहित्ये विशेषतः उपनिषत्सु अयं च रसशब्दः परमात्मनः कृते प्रयुक्तो वर्तते। रसो वै रसः इति विचारे परमात्मा रसतयो वर्णितोऽस्ति। तैत्तिरियोपनिषदि यतः तम् आश्रित्य जीवात्मा परमानन्दमनुभवति। यथा – रसः ह्येवायं लब्ध्वानन्दी भवति।[3] शास्त्रानुसारम् आनन्दः तु

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[1] नाट्यशास्त्रम् 1-16

[2] काव्यप्रकाशः

[3] तैत्तिरियोपनिषद् 2-7-1

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तावत्त्रिविधः। यथा – लौकिकानन्दः, काव्यानन्दः, ब्रह्मानन्दश्चेति। लौकिकानन्दः तु संसारे मनोऽभिलाषापूर्त्यर्थं विविधेन मार्गेण सरलतया अनुभवितुं शक्यते। परन्तु अयं चानन्दः क्षणिकः। ब्रह्मानन्दस्तु सौभाग्येन महता प्रयत्नेन च महात्मभिः योगिभिश्च शुद्धान्तकरणैः परब्रह्मणि समर्पणपूर्वकं तदाकारस्य ब्रह्मणः स्वरूपं तत्संसर्गितं सुखं च प्राप्यते। एतद् विहाय काव्यस्य आनन्दः तु विलक्षणयुक्तः। स च काव्यानन्दः ब्रह्मानन्दसहोदरोऽपि कथ्यते। सहृदयहृदयाह्लादयुक्तः शब्दार्थः काव्यशरीरस्य प्रयोजनम् आनन्द-प्राप्तिरेव। स च आनन्दः रसमयः काव्यादेव प्राप्यते। एतदर्थं काव्यप्रकाशकारैः मम्मटाचार्यैः काव्य-प्रयोजनविषये एवम् उपस्थापितम्। यथा - सकलप्रयोजनमौलिभूतं समनन्तरमेव रसास्वादनसमुद्भूतं विशलितवेद्यान्तरमानन्दम्॥[1]

एषः आनन्दः रजस्तमोगुणावभिभूय सत्वगुणस्योद्रेकात् अखण्डात् स्वप्रकाशमयात् रसः इति अवाप्यते। तर्हि एवं वक्तुं शक्यम् – रस्यते आस्वाद्यत इति रसः। विविधैः आलङ्कारिकैः भरतमुनिना प्रणीतं रससूत्रमवलोक्य तेषां रससूत्रविषयकमभिप्रायं प्रकटितम्। रसगङ्गाधरे पण्डितराजजगन्नाथे रससूत्रस्य व्याख्यानावसरे एकादशमतानि उल्लिखितानि। तेषु चत्वारि मतानि स्वीकरणीयानि। प्रमुखतः – आचार्य भट्टलोल्लटस्य उत्पत्तिवादः, आचार्यशङ्कुकस्य अनुमितवादः, आचार्यभट्टनायकस्य युक्तिवादः, आचार्याभिनवगुप्तस्य अभिव्यक्तिवादश्चेति।

यद्यपि अस्य रसस्य स्वरूपं विविधेषु काव्येषु (विशेषतः दृश्यश्रव्यकाव्येषु) प्रतीयामनं भवति। तथापि अस्य स्वरूपमपि उपनिषत्सु विविधेषु प्रसंगेषु परिदृश्यमानं भवति। श्वेताश्वेतरोपनिषदि शिवस्य स्वरूपं अपूर्वतया वर्णितमस्ति। देवाधिदेवः शिवः कथं रसराजः, नटराजः भावमयश्च। अत एव स रसराजः रसशास्त्रस्य अधिष्ठितः देवः। यथा उपनिषदि वर्णितं भवति –

भावग्राह्यमनीडाख्यं भावाभावकरं शिवम्। कलासर्गकरं देवं ये विदुस्ते जहुस्तुम्।[2]

पुनः त्रिशिखीब्रह्मोपनिषदि एवं सूचितं यत् शिवः रसेन सह तुलनीयः इति। यथा एकस्मिन् फले रसः सर्वत्र परिव्याप्तः तिष्ठति तद्वत् समग्रेऽस्मिन् विश्वे शिवः स्वस्य स्वरूपचतुष्टयेन तिष्ठति इति।

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[1] काव्यप्रकाशः

[2] श्वेताश्वेतरोपनिषद् 5-14

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सर्वदेष्वनुस्यूतश्चतूरूपः शिवात्मकः। यथा महाफले सर्वे रसाः सर्वप्रवर्तकाः॥[1]

ब्रह्मविद्योपनिषद् शिवः साक्षात् परब्रह्मरूपेण आत्मानं रसमिति उद्घोषयति। अयं च मन्त्रः इत्थं प्रमाणयति। यथा –

परामृतोऽस्मयहं पूर्णः प्रभुरस्मि पुरातनः। पूर्णानन्दैकबोधोऽहं प्रत्यगेकरसोऽस्म्यहम्॥[2]

परब्रह्मणः स्वरूपप्रकाशने छान्दोग्योपनिषद् एवम् उद्घोषयति। स परब्रह्मा शब्दस्वरूपः ओंकारमयः। पुनः स च ओंकारः रसस्य मूलबीजम् इति। परब्रह्मरमात्मा सकलानां रसानां रसः। यथा सप्तलोकाः सप्तरागाः सप्तवर्णाः सप्तभावाः भवन्ति। तत्र अयं परमात्मा अष्टमस्थः, यतः अपरस्य सप्तस्य प्रारम्भः एव। यदि रसः पार्थिवो भवति तर्हि अस्य मूलस्थानं ब्रह्मणि इति स्वीकृतम्। यथा –

स एष रसानाँ रसतमः परमः परार्ध्योऽष्टमो य उद्गीथः।[3]

पुनः छान्दोग्योपनिषदि रसस्य विवरणं द्रष्टुं शक्यते एकस्मिन् मन्त्रे। सकलपदार्थानां रसः भवति पृथिवी। पृथिव्याः रसः भवति जलम्। जलस्य रसः औषधी। औषधीनां रसः पुरुषः। पुरुषस्य रसः भवति तस्य वाणी। वाण्याः रसो भवति ऋक्मन्त्राः। ऋक्मन्त्राणां रसः भवति साममन्त्राः साममन्त्राणां रसः उद्गीथः अर्थात् ओंकारः। अयं ओंकारः अथवा प्रणवः सर्वेषां रसानां मूलभूतः। अत एव परब्रह्मणः आनन्दः सर्वेषां वस्तूनां रसस्वरूपमेव। यथा – एषा भूतानां पृथिवी रसः पृथिव्या आपो रसोऽपामेषधयो रस ओषधीनां पुरुषो रसः पुरषसस्य वाग्रसो वाच ऋग्रसः ऋचः साम रस साम्न उद्गीथो रसः। इति[4]

ओंकाररूपस्य रसतत्वस्य विवरणं पुनः छान्दोग्योपनिषदि एवं प्रदर्शितम्। ओंकारो भवति देवानां मधु। अर्थात् स्वर्गलोकः वक्रवंशमण्डसदृशः। समग्रः अन्तरिक्षः तस्य छत्रमिव। अपि च किरणानि भवन्ति मधुभक्षिकाः शिशवः। प्रसंगेऽस्मिन् मधु भवति रसः। तस्य रसस्य आस्वादकाः किरणानि भवन्ति। रसस्य स्वरूपं रूपकालंकारेण एवं चित्रितं वर्तते। यथा – असौ वा आदित्यो देवमधु तस्य

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[1] त्रिशिखीब्रह्मोपनिषद् 2-11

[2] ब्रह्मविद्योपनिषद् – 100

[3] छान्दोग्योपनिषद् 1-1-3

[4] Ibid. 1-1-2

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द्यौरेव तिरश्चीनवंशोऽन्तरिक्षमपूपो मरीचयः पुत्राः।[1] अपि च तत्रैव मन्त्राः मधुमयत्वात् मधुभक्षिकाः इति। मन्त्राणाम् आधारः ऋग्वेदः तत् तु पुष्परूपकं यज्ञक्रियादिषु ऋग्वेदरूपकमधुपुष्पैः सह यस्य सोमरसस्य शवनं क्रियते सः भवति ऋग्वेदनामकस्य काव्यस्य अमृतरसरूपम्। अतः मधुशब्दः वैदिककाव्यस्य रसः एव। छान्दोग्योपनिषदि इत्थम् उल्लिखितम् वर्तते। यथा – तस्य ये प्राञ्चो रश्मयस्ता एवास्य प्राच्यो मधुनाड्यः। ऋच एव मधुकृत ऋग्वेद एव पुष्पं ता अमृता आपस्ता वा एता ऋचः।[2]

अनेन प्रकारेण वैदिकसाहित्ये विशेषतः उपनिषत्सु विविधेषु स्थलेषु रसतत्वस्य उल्लेखः दृश्यते। परिकल्पितेऽस्मिन् शोधप्रबन्धे उपनिषत्सु विद्यमानानां रसतत्वानां सङ्ग्रहः सञ्जातः इति।

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[1] छान्दोग्योपनिषद् 3-1-1

[2] Ibid. 3-1-2

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The Contribution of Louis Renou to the Sanskrit

Dr. C. Thirumurugan

India has always been an obsession for many westerners, travelers, scholars, and missionaries as it was considered to be the land of civilization, culture, scholarship, and tradition. Several scholars have come to India and they have tried to understand the literary as well as the religious texts. They have also attempted to translate these texts from their original language into European languages. Among these texts, the religious books available originally in Sanskrit language have been a point of attraction as they feel that these books contain the crux of the civilization of the people of India. The settlement of the British and other colonial super powers in India helped the European scholars to have easy access to the rich language and literature tradition of this country. However, many researches have already started even before the permanent establishment of the colonial super powers here.

Some of the poems of Bhartṛhari were translated into Portuguese language in 1651. Yajurveda was loosely translated into French by some of the scholars during the French colonial regime in Pondicherry and was sent to Paris. It was given to the great French philosopher-writer Voltaire who in turn handed over the same to the Royal Library of Paris in 1761. Later in 1778, it was published as L'Ezour Védam ou ancien commentaire du Védam contenant l'exposition des opinions religieuses et philosophiques des Indous traduit du Samscretam par un Brame by Sainte-Croix.

One of the renowned European scholars Abbé Barthélemy understood the richness of Sanskrit language and literature. He asked a French missionary Father Coeurdoux to send him the Sanskrit grammar in 1763. In the year 1790, a Carmelite friar Paolino da S. Bartolomeo published the first grammar of the Sanskrit language from Rome. Sir William Jones published the translation of Sakuntalâ in 1789 and later he translated the Laws of Manu. The contribution of Henry Thomas Colebrooke could not be neglected as he has written numerous commentaries on the Vedas. The role of the Asiatic Society of Bengal, created in 1784, was commendable as far as the Sanskrit research is concerned. The French Indologist and Orientalist scholar Eugene Burnouf translated the Bhagavata Purana into French and he was so fascinated by the Sanskrit literature as he usually gives lectures on Sanskrit literature and particularly on the Vedas. These lectures were delivered in College de France, Paris and were attended by many scholars and one among them is Friedrich Max Müller who

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later became a great Sanskrit scholar and philologist, a pioneer in the fields of Vedic studies, comparative philosophy, comparative mythology and comparative religion. The fervour for Sanskrit grew tremendously and many scholars and writers became enthusiastic about the Sanskrit literature and among these scholars were Sylvian Lévi, William Butler Yeats, Henry David Thoreau, Ralph Waldo Emerson, Arthur W. Ryder, T.S. Eliot, Colette Caillat, Bruno Dagens, Michel Bréal, Hippolyte Fauche, Victor Hugo, Lamartine, Jean Filliozat, Louis Renou.

Luois Renou - He was born on the 28th of October 1896 in Paris. He did his studies here and in spite of a small interruption occurred due to the First World War, he was able to complete his studies successfully and he got his degree. In 1921, he wrote the Grammar aggregation examination and he was placed first. Immediately he started his career as a teacher in Rouen High School and he was there for a year. During this time, he was fascinated by the Sanskrit language and started to learn it in an enthusiastic manner. In the beginning of the year twenties, he taught himself the language and later in the year 1922, he took a course conducted by Sylvian Levi and after this he was able to read the Sanskrit texts quite comfortably. He went on leave from his teaching career to accelerate his research on Indology as he was preparing for his doctoral thesis meticulously. He was working along with the scholars like Emile Benveniste, Pierre Chantraine, Miellet, Jules Bloch, Sylvian Levi and so on and some of them were his co-scholars. His association with these scholars helps us to understand the extent of intellectual climate that existed and his tremendous appetite for Indology. In 1925, with the influence of these scholars and the discussions that he had with them, he was able to successfully complete two thesis entitled "La Valeur du Parfait dans les hymnes védiques" (The Value of the Perfect in the Vedic hymns) and La Géographie de Ptolémée, l'Inde (The Geography of Ptolemy, India). In the same year, he delivered a series of lectures on Philology, at the Ecole Pratique des Hautes Etudes, in the presence of Jules Bloch.

His in-depth knowledge in Vedic studies, largely due to the orientation given by the likes of Miellet, Abel Bergaigne, Sylvian Lévi, helped him to concentrate his research in the fields of Indo-European comparatism. During the initial years of his scholarship, he found difficult to get materials on the critical analysis and the translation of the texts and he made up his mind that the future scholars in this area should not suffer like him for the want of criticism and translation and thus he wrote books on philology, grammar,

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literature etc. Later he produced translations of the Sanskrit texts like the translations of the hymns of the Vedic Samhitās.

In 1928, he succeeded Félix Lacôte in the Chair of Sanskrit and Comparative grammar in the Faculty of Letters of Lyon and later he replaced Louis Finot in the IV Section of the Sanskrit Studies in the Ecole des Hautes Etudes, and later he succeeded Alfred Foucher in Sorbonne. In 1946, he was elected to the Académie des Inscriptions et Belles-Lettres where he replaced Paul Pelliot.

He travelled in India in 1948 and 1949, and to Yale in 1953 and he was in Tokyo from 1954 to 1956, and he came into contact with many renowned Sanskrit scholars. He was elected to the Maison Franco-Japonaise in 1956where he developed a course on Atharvaveda. He was also member of many academic and intellectual societies in India, Denmark, Czechoslovakia, the Netherlands, and other countries. He was also made as the vice president of the Société Asiatique. He contributed actively in the Sanskrit Dictionary Project based in Pune.

Renou's name became quite popular among the Sanskrit scholars in India as a great western Indologist specialised in vyākarana.

After having mastered the Sanskrit Grammar, he has published many works on Sanskrit Grammar. In 1930, he published a book Grammaire sanskrite, which is considered to be an important work on Sanskrit Grammar as it was written in an elaborate manner including lot of details. It was followed by many works on Sanskrit grammar, Etudes de grammaire sanskrite published in 1936, les Monographies sanscrites, written in 1937, and la Grammaire de la langue védique published in 1952. Later, in a long article written in Journal asiatique published in 1959, he wrote an interesting critique on the structure of Kâvya, Sur la structure de Kâvya where he makes a detailed analysis on the language and the structure of the work.

He published a translation of Kalidasa's Raghuvamsa, which is considered to be one of the best translations available. He also completed the translation work Brhatkathàsloka-samgraha started earlier by Lacôte, and later he published the translation of Râjasekhara's Kâvyamimâmsâ in colloboration with N. Stchoupak.

For the general readers, who are interested in India and Indian culture, he has published many works: La civilisation de l'Inde ancienne d'après les textes sanskrits (1950), Sanskrit et culture (1950), Les littératures de l'Inde (1951), L'hindouisme, les textes, les doctrines, l'histoire (1951), La poésie religieuse

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dans l'Inde antique (1942), etc. These works deal with the various aspects of the civilization, culture, language, literature of India in its wide-ranging aspects.

After having been a sincere and a hardworking contributor to Indology and Sanskrit studies, he passed away on the 18th of August 1966.

Throughout his career, Renou believed that the Sanskrit literature and its religious texts are highly contextual in nature and these texts are to be understood with reference to the Indian history, culture, tradition and civilization and it may not be read or interpreted with reference to other literatures which are the cluture product of those places.

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शासनेषु संस्कृतकवित्वम्

Shambhunath Ghosh

पूर्वस्मिन् काले राजानो महाराजाः चक्रवर्तिनः तत्तन्महिष्यः मातरश्च तथा ततच्छासनाधीकृताः दण्डनाथादयश्च सूर्योचन्द्रोपरागसंक्रान्त्यादिपुण्यकालेषु बहुविधदानानि कृत्वा, अग्रहारादीनि च दत्वा, देवमन्दिरादीनि निर्माप्य, प्रदाय च तेषामङ्गरङ्गभोगार्थं तत्तद्विषयोपब्रह्मणानि शासनानि शिलातलेषु ताम्रपत्रेषु च लेखयामासुः। एषु शासनेषु तत्तद्राजादीनां वंशप्रशस्तयः विजयपरम्परा च वर्णयाम्बभूविरे। अनया शासनपरम्परया अस्मद्देशे चरित्रनिर्माणे अत्यन्त्यमुपकृतम्। तत्तत्प्रभूनाम् अभिनिवेशं पुरस्कृत्य एतानि शासनानि संस्कृतभाषायां वा, तत्तत्प्रान्तीयभाषासु वा लिखितानि दरीदृश्यन्ते। कानिचित् शासनानि गद्यमयानि कानिचित् च पद्यमयानि उपलभ्यन्ते। गद्यपद्यमयानि च कानिचित् शासनानि परिमार्जितभाषामयानि, प्रोढः भावोपशोभितानि, अनल्पकल्पनाविलसितानि, काव्यकोटीमारूढानि सहृद-हृदयावर्जनं कुर्वन्ति, काव्यकवीनां चरित्ररचनायां जागरुकाः विद्वांसः शासनकाव्यकर्त्तृन्न स्पृशन्तीति परमविषादस्थानम्।

उपलब्धेषु शासनेषु प्राचीनतमं कुरुवंशावतारस्य श्रीजनमेजयस्य दानपत्रं त्रयोदशोत्तर त्रिंशच्छततमे खीष्टपूर्ववत्सरे किष्किन्धानगर्यां लेखिते गद्यपद्यमयेस्मिन् शासने प्रारम्भश्लोकः -

पान्तुवो जलदश्यामाः शार्ङ्गज्याघात कर्कशाः। त्रैलोक्यमण्डपस्तम्भा चत्वारो हरिबाहवः॥[1] इति।

त्रैलोक्यमण्डपस्तम्भत्वमारोप्य हरिबाहूनां वर्णनं रम्यं कृतम् अस्मिन्नेव शासने

आदित्यचन्द्रावनिलोनलश्च द्यौर्भूमिरापो हृदयंमनश्च।
अहश्च रात्रिश्च उभे च सन्ध्ये धर्मश्च् जानाति नरस्य वृत्तम्॥[2]

इति महाभारते शकुन्तलोपाख्याने रचितं पद्यमुदाहृतम्। अस्मिन् प्रसङ्गे कानिचित् कवितामयानि संस्कृतशासनानि अधिकृत्य किञ्चिदेव उच्यते। प्राचीनशासनेषु मृदुमधुरकवित्वमयं संस्कृतशिला-

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[1] एर्ली हिस्ट्री आफ इन्डिया - (वी. ए. स्मिथ, 1924)

[2] महाभारते शकुन्तलोपाख्याने

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शासनं गिरिनगर (गिरनार्) - शासनम् अति प्रसिद्धम्। गिरिनगरस्य समीपे मौर्यस्य राज्ञः चन्द्रगुप्तस्य राष्ट्रीयेन वैश्येन पुष्यगुप्तेन सुदर्शनमिति अन्वर्थसङ्गकं सरोवरं निर्मितम्। यवनराजः तुषास्पः अशोकस्य मौर्यस्य कृते तं प्रनालीभिरलञ्चकार। रुद्रदाम्नः द्विसप्ततितमे वर्षे मार्गशीर्षबहुल-प्रतिपत्तिथौ सृष्ट वृष्टिना तर्जन्या पृथिवी एकार्णवी कृता। एतद्विषयवर्णनमस्मिन् शासने कृतम्।

अस्य कर्ता न ज्ञायते। इदं प्रौढगद्यमयं शासनं वैदर्भिरीतिमनुवर्तते। त्रिचतुरपरिमिता समापक-क्रियाप्रयोगेन काव्यशैल्याः परिणत दशा सूच्यते। सत्स्वपि दीर्घसमासेषु सङ्केतित सुप्रसिद्धपदप्रयोगः एव आदृतः। वृष्टिवायुवर्णनरूपं वाक्यं सुदर्शनस्य दुर्दर्शनतां पाठकानां समक्षं चित्रं प्रसार्यैव निरूपयति। द्वित्राणि उपमानानि विना अस्मिन् शासनकाव्ये अन्येषामर्थारलङ्काराणां समावेशो न दृश्यते। किन्तु कवेरस्य अनुप्रास यमकप्रियत्वं सूच्यते प्रहरण-वितरण-अर्थकामविषयाणां पतिना अविधेयानां यौधेयानाम् इत्यादि प्रयोगैः। राज्ञः रुद्रदाम्नः वर्णने 'स्फुटलघुमधुरचित्रकान्तशब्दसमयोदारालङ्कृत-गद्यपद्य' इति यदुक्तं तेन अस्य कवेः अलङ्कारशास्त्रपरिचयः निरूप्यते। पतिना इति प्रयोगेन अस्य शव्दशास्त्रमर्मज्ञता द्योत्यते।

अस्यामेव शासनशिलायां पश्चिमोत्तरतटे स्कन्दगुप्तस्य लेखो वर्तते। अयमपि सुदर्शनसरसः अतिवृष्टिघटिता तटभेदनं, तस्य च पुनर्निमाणं वर्णयति। इदं पद्यमयं शासनं केन वा विरचितमिति न ज्ञायते। अस्य शीर्षिका 'सुदर्शनतटाकसंस्कृतग्रन्थाः' इति समाप्तिवाक्येन अवगम्यते। यद्यप्यस्य रचयिता नाति प्रौढः कविः तथापि इदं काव्यं मृदुमधुरपदगुम्फितमेव वर्तते। उपमारूपक-उत्प्रेक्षादयः परिमिताः अर्थालङ्काराः यमकानुप्रासौ च शब्दालङ्कारौ कविना सुष्ठु प्रयुक्ताः। विविधवृत्तान्युपयुक्तानि अस्य कवेः छन्दोविचितिमपि स्फोरयन्ति। सुदर्शनसरसः तटभेदनं प्रत्यक्षीकरोति कवेर्वर्णनम्।

अथ क्रमेणाम्बुधकाल आगते
निधाघकालं प्रविदार्यतोयदैः।
ववर्षतोयं बहुसन्ततं चिरं
सुदर्शनं येन विभेद चात्परात्॥[1]

[1] Appendix to Epigraphialndika (H.luders)

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पुनश्च - समुद्रकान्ताश्चिरबन्धनोषिताः। पुनः पतिं शास्तयथोचितं ययुः॥[1]

अनया कल्पनया नदीनां रयातिशयो यच्छते।

"अविक्षवर्षागमजम् महोद्भमम्

महोदधेरुर्जयत प्रियेप्सुना।

अनेकतीरान्तजपुष्पोशोभितो

नदीमयो हस्त इव प्रसारितः॥[2]

इदृशैः मनोज्ञैः पद्यैः अस्य कवेः रचना सुसंहृद्या मालतिमालेव सहृदयस्पृहनीया विराजते। स्कन्दगुप्तस्य वर्णनावसरे –

"नरपतिभुजगानां मानदर्पोत्फणानाम्। प्रतिकृति गरुडाङ्गां निर्विषीं चावकर्ता।[3]"

इति रूपकालंकारः सम्यक् उपयुक्तः।

"तस्मिन् नृपे शासति नैव कश्चित्

धर्मादपेतो मनुजः प्रजासु।

आर्तो दरिद्रो व्यसनी कदर्यो

दण्डो न वा यो भृश पीडितः स्यात्॥[4]

इत्येतस्य पद्यस्य वाल्मीकिमहर्षिणः रामराज्यवर्णनसच्छायत्वं स्फुटम्। सुराष्ट्रदेशे स्कन्दगुप्तस्य प्रतिनिधेः पर्णदत्तस्य पुत्रं चक्रपालितं वर्णयन् कविः-

तस्यात्मजो-ह्यात्मज भावयुक्तो

द्विधेव चात्मात्मनशेन नीतः।

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[1] Appendix to EpigraphiaIndika (H.luders)

[2] प्राचीन भारतीय अभिलेख, p. 202

[3] प्रा.भा.अ - 204

[4] पुरालिपि एवं अभिलेख(शाहनाज कुरेशी) p. 141

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सर्वात्मनात्मेव च रक्षणीयो

नित्यात्मवानात्मज कान्तरूपः ॥[1]

इति श्लोके आत्मशब्दं सुमधुरं नर्तयामास। गद्यपद्यमयशासनेषु अत्यन्तं प्रसिद्धः हरिषेण कविनिर्मितः अलहावादशिलालेखः कविनै-वेतच्छासनं काव्यमिति निर्दिष्टम्। अस्मिन् समुद्रगुप्तस्य प्रशस्तिः वैदर्भीरीतिविलसितया मधुरया रचनया सहृदयहृदयानि आवर्जयति। नवभिः श्लोकैः गद्येन च विलसितमिदं शासनं चम्पूकाव्यानामारम्भकमिव प्रतिभाति। अस्य शासनस्य समुद्रगुप्तदिग्विजयवर्णन-वैपुल्येन यावती महत्ता चरित्रकाराणां तावत्येव महत्ता सहृदयानामस्य सुसज्जितेन रचनाकौशल्येन उपमा-रूपकयोरर्थालङ्कारयोः, श्लेषानुप्रासयोश्च शब्दालङ्कारयोः सम्यक्प्रयोगः कृतः महाकविना। स्रग्धरा, शार्दूलविक्रीडितं, मन्दाक्रान्ता, शिखरिणी च पद्यभागे दृश्यन्ते।

चन्द्रगुप्तस्य गुप्तराजस्य मरणसमये समुद्रगुप्तं भाविराजतया निर्देष्टुं समावेशिता सभापाठकसमक्षं प्रदर्शिता। समुद्रगुप्तस्य कीर्तिः सकलदिग्व्याप्ता अचिरेणैव कालनेति वर्णयन् कविः पठति-

प्रदान भुजविक्रम प्रशम शास्त्र वाक्योदयै

र्युपर्युपरि सञ्चयोच्छितमनेकमार्गं यशः।

पुनाति भुवनत्रयं पशुपतेर्जटान्तर्गुहा

निरोध परिमोक्ष शीघ्रमिव पाण्डुगङ्गं पयः ॥[2]

अनेन समुद्रगुप्तस्य वैरिराजेषु पशुत्वं, समुद्रगुप्ते शिवत्वं, तस्य यशसि स्वच्छतां पवित्रताम् आह्लादकतां च व्यङ्ग्यामास कविः। मन्दोसोरनगर एव द्वेपद्यमये शासने वासुलेन, अन्येन च केनचित्कविना विरचिते उपलभ्यते। द्वयोरपि विष्णुवर्धन अपरनाम्नः यशोधर्मणः नृप-तिलकस्य प्रशस्तिः वर्तते। वासुलरचिते शासने स्रग्धरानुष्टुभौ उपयुयु-जाते। उदाहरणार्थमस्य कवेरेकं पद्यं श्राव्यते-

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[1] पुरालिपि एवं अभिलेख(शाहनाज कुरेशी) p. 141

[2] अलहावादशिलालेखः,(बुलेटिन आफ वडौदा म्यूजियम्)

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स्थाणोरन्यत्र येन प्रणति कृपणतां प्रापितं नोत्तमाङ्गं

यस्याश्लिष्टो भुजाभ्यां वहति हिमगिरिर्दुर्ग शब्दाभिमानम्।

नीचैस्तेनापि यस्य प्रणति भुजबलावर्णन क्लिष्ट मूर्ध्ना

चूडा पुष्पोपहारै र्मिहिरकुलनृपेणार्चितं पादयुग्मम्॥[1]

अत्र पराजितस्य प्रतिनायकस्य महत्ववर्णने नायकस्य यशोधर्मणः अत्यन्तमहत्वं व्यञ्जितम्।

द्वितीयेशिलालेखे अज्ञातनाम्ना कविना यशोधर्मणः कालेतत्सामन्तस्य षष्टिदत्तस्य पौत्रेण दक्षेण कश्चित् कूपः खानित इति वर्णितम्। अयं कविः अनुप्रासप्रियः। उपमोत्प्रेक्षादय अर्थालङ्कारा अपि आदृताः। किन्तु ते शब्दाडम्बरे निमग्ना इव निष्प्रभा दृश्यन्ते। वृत्तवैविध्यमस्य छन्दोविचितिं सूचयति। षष्टिदत्तपुत्रस्य रविकीर्तेर्वर्णनं यथा –

विप्रभा शुभ्रमभ्रंशि, स्मार्तं वर्त्मोचितं सताम्। न विसंवदिता येन, कलावपि कुलीनता॥[2]

अस्य कुसुममास-वर्णनं यथा –

यस्मिन् काले कलमृदुगिरां कोकिलानां प्रलापाः

भिन्दन्तीव स्मरशरनिभाः प्रोषितानां मनांसि।

भृङ्गालीनां ध्वनिरनुवनं भारमन्द्रश्च यस्मिन्

आधूतज्यं धनुरिवनदत् श्रूयते पुष्पकेतोः॥[3]

द्वितीयपुलकेशिनः ऐहोलशिलालेखः चरित्रकाराणां रसज्ञानाञ्च समं कुतूहलं वितनूते। अस्य कर्ता रविकीर्तिः स्वयं जिनमन्दिरं निर्माय प्रशस्तिं रचितवान्।

ये नायोजिनवेऽश्म स्थिरमर्थविधौ विवेकिना जिनवेश्म

स विजयतां रविकीर्तिः कविताश्रित कालिदासभारविकीर्तिः॥[4]

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[1] मन्दोसोरनगरशिलालेखः, कविः- वासुलः

[2] पत्तडकलशिलालेखः,(षष्ठीदत्तपुत्र)

[3] पत्तडकलशिलालेखः,(षष्ठीदत्तपुत्र)

[4] द्वितीयपुलकेशिनः ऐहोलशिला

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इत्यात्मानं कालिदास भारवि तुल्यं प्रकटयामास। यद्यप्येषा अतिशयोक्तिः तथापि कविरेष प्रमुखेषु गणनीय एव। महाकविनानेन नूनमन्या अपि ग्रन्थाः विरचिताः स्युः। किन्तु अहो! विधिविलसितम्! यदेकोऽपि नालम्भि॥

नन्नयभट्ट, श्रीनाथादि महाकविभिः विरचितानि मृदुमधुरकविताभरितानि बहूनि शासनानि आन्ध्रदेशे दरीदृश्यन्ते। केवलमान्ध्रदेशीयशासनान्यधिकृत्यैव ग्रन्थमेकं रचितुं शक्यम्। परिमितकायेऽस्मिन् प्रसङ्गे किं स्वीक्रियते किं वा त्यज्यते अलम् अतिविस्तरेण। केनचिदज्ञातनाम्ना महाकविना रचितात् शिलालेखादान्ध्रप्रशस्तिवर्णनात्मके द्वे पद्ये उदाहृत्य विरम्यते।

आन्ध्राः सन्ति गरीयांसः काञ्चनच्छायशालयः
यथा हाटकशैलस्य कटकारत्नशालिनः।
एकास्त्येकशिलाख्यात्र, नगरी या गरीयसी
सागरान्तां धरां कृत्स्नां क्रान्त्वा क्रान्त्वा निरीक्षते॥[1]

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[1] शिलालेखादान्ध्रप्रशस्तिवर्णना

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शाण्डिल्यभक्तिसूत्रे भक्तिः

Dayambar Sabar

ईश्वरविषयकचिन्तनेन मननेन भजनेन, कीर्त्तनेन भगवद्रतिः प्रीतिः वा भक्तिरसः नाम्ना अभिज्ञायते। ईश्वरानुरागः भक्तिरसस्य स्थायिभावः तथा औत्सुक्यहर्षनिर्वेदादयः सञ्चारीभावः। भक्तानां सम्मेलनं, सत्सङ्गः, भवन्महिमागानमस्य उद्दीपनविभावः। विष्णोः सर्वे अवतारः अथवा ईश्वरः भगवान् वा स्वयमस्य भक्तिरसस्य आलम्बनविभावः इति मम मतिः। भक्तिरसत्वेन परिगणयितुं गौडायसम्प्रायस्य सुप्रसिद्धो आचार्यः रूपगोस्वामी प्रयत्नं चकार। अनेन आचार्येण लिखितौ 'भक्तिरसामृतसिन्धुः' अन्यत्तमः। तथा 'उज्जलनीलमणिः' द्वौ ग्रन्थौ भक्तिरसस्य परिपूरकौ स्तः। तत्पूर्वं महाकविना दण्डीना प्रयोगालङ्कारविवेचनप्रसङ्गे भक्तिरसस्य उल्लेखं कृतमस्ति। कालान्तरेऽनैके भक्तिरसग्रन्थाः लिखिताः। यथा– शाण्डिल्यभक्तिसूत्रम्, नारदभक्तिसूत्रम्, भगवद्भक्तिरसायनम्, हरिभक्तिरसामृतसिन्धुः इत्यादयः। भक्तिः परमानन्दमाददाति। अस्य रसस्य मुख्यं प्रयोजनं ब्रह्मानन्दतुल्यस्यालैकिकानन्दस्यानुभवः। भक्तिरसेन तु ब्रह्मानन्द एव प्राप्तुं शक्नुमः अतः भक्तिरपि रसत्वेनाङ्गिकरणीयमेमेति। ('समाधिसुव भक्ति-सुखस्यापि संतत्रपुरुषार्थत्वात्.... भक्तियोगः पुरुषार्थः परमानन्दरूपत्वादिति निर्विवादम्' भगवत्भक्ति रसायनम्। भगवतरतिः श्रृङ्गाररतेः भिन्ना। श्रृङ्गारे तु प्रेमिकाप्रेमिकयोरन्योऽन्यशारिरीकसौन्दर्य प्रीति रति वा जमयाति। भक्तिरसे तु भगवत्विषयकचिन्तनं जायते।

भक्तिः परमात्मरसोऽस्ति। तद्यथा - रसो वै सः। तमेवरसं समुपलभ्य जीवः आनन्दभावं गृह्णाति। तस्यादानन्दात् सर्वे प्राणिनः सानदं जीवन्ति। आनन्देन जातानि जीवन्ति। एतानि मुनिवाक्यानि पुराणेष्वपि समुपलभ्यते। तद्यथा-

अक्षरं परमं ब्रह्म सनातनमजं विभुम्। वेदान्तेषु वदन्त्येकं चैतन्यज्योतिरीश्वरम्॥

आनन्द सहजस्तस्य व्यज्यते स कदाचन। व्यक्तिः सा तस्य चैतन्य चमत्काररसह्वया॥ (अ पु)

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महर्षिशाण्डिल्यस्य जन्मः प्रजापति कश्यपवंशे सत्ययुगे अभवत्। किन्तु तस्य वृतान्तः त्रेतयाद्वापरयुगे अपि दरीदृश्यते। सूर्यवंशी राज्ञः दिल्लीपस्य पुरोहितरुपेणवर्णितम् आसीत्। सः द्वापरयुगे नन्दराजः पुरोहितम् आसीत्।यदा पितामहः भीष्मः शरशय्यं पीडितम् आसीत्।सः तस्मिन तत्र उपस्थितः आसीत् इति वर्णाना अस्ति। महर्षिः शाण्डिल्यः धर्मशास्त्रस्य आचार्यरुपेण सुप्रसिद्धः। शाण्डिल्यसंहिता, शाण्डिल्यस्मृतिः, शाण्डिल्यभक्तिसूत्रादि तस्य कृतयः सन्ति। शाण्डिल्य भक्तिसूत्रे एकशतं भक्तिसूत्रम् वर्णितमस्ति। तस्य मतानुसारम् यस्य भक्तस्य शस्त्रे दृढः भक्ति भवति, सः मोक्षं प्राप्यते। यथा - अवतीर्णो जगन्नाथः शास्त्ररूपेण वै प्रभुः।

साधरणतः मनुष्यः भगवतः सानिध्यलव्धुं लौकिक वस्तु अर्पयित्वा पूजार्च्चना कुर्वन्ति।परन्तु शाण्डिलस्य मतानुसारंभगवतः सानिध्य लब्धुं लौकिक वस्तुः प्रयोजनं न भवति केवलं भक्तस्य भक्तिभावः आवश्यकं अर्थात् भगवान् भक्तस्य भक्तिभावः इच्छन्ति।

यस्य भक्तस्य हृदयः पवित्र निर्मलः अस्ति।सः भगवन्तं सर्वत्र दृश्यते,अर्थात् प्रेमभावेन ये भक्तःभगवन्तं भजन्ति,सः ईश्वरस्य सानिध्यं प्राप्यते। अर्थात् निर्मल पवित्र गुणेन सिक्त भक्तः जलम् अर्पेण अपि भगवन्तं लभते। यथा -

अलाभे सर्वभोगानामुदकेनापि पूजितम्। प्रयच्छत्यमलं लोकं भक्तपुवान्तरात्मनाम्॥

स्वयं इन्दियाणां नियत्रणं कुर्वन्ति तस्य सम्मुखे भगवान् सर्वदा विद्यमान् भवति। यथा अत्र उक्तम्-

अजातपक्षा इव मातरं खगाः
स्तन्यं यथा वत्सतराः क्षुधार्ताः।
प्रियं प्रियेव व्यषितं विष्णुणा
मनोऽरविन्दाक्ष दिदृक्षते त्वाम्॥

अजातपक्ष खगाः मातरं यः ममता वर्त्तते, तथैव क्षुधार्ताः वत्सतराः स्तन्यं प्रति व्याकुलं जायते। तथैव भक्ता अपि भगवानं प्रति अनुरक्ता भवति। भगवन्तं स्मरणं कृत्वा यः कार्यं कुर्वन्ति, तत्तु सुखं प्राप्यते। किन्तु भगवन्तं स्मरणं विना यः कार्यं कुर्वन्ति दुःखः, क्लेशः रोगमिच्छन्ति। यथा--

योगोऽयमेव यागश्च बाह्य ये व्याधयोऽभक्त। सर्वं शरीरक्लेशाय येषु कृष्णो न चिन्त्यते॥

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भक्तिसंहितायां कथितमस्ति। श्रीकृष्ण अनन्त आनन्दमयः। ये भक्तः श्रीकृष्णं भजनं कुर्वन्ति। ते अस्य संसारस्य बन्धनात् मुक्ति लभन्ते। यथा--

येन केन प्रकारेण कृष्णस्य भजनं हितम्। तेन सम्मुच्यते जीवो यदानन्दमयो ह्यसौ॥

महर्षिशाण्डिल्यमतानुसारं श्रीकृष्णः करुणानिधिमस्ति। तस्य प्रसन्नाय विशेषतः प्रयासः आवश्यकं न भवति। कारणं भगवान् श्रीकृष्णः सर्व जीवाधारयस्य आत्मास्ति। अर्थात्कण्ठे मणी सदृश्यम्। यथा --

हरिर्देहभृतामात्मा सिद्ध कण्ठमणीरिव। कः प्रयासो भवेत् तस्य प्रीणने करुणानिधेः॥

भक्तितत्त्वमिमांसा - महर्षिशाण्डिल्यमतानुसारम् अर्चनं मन्त्रपाठः ध्यानः नामसङ्कीर्तनसेवा-सङ्खचक्रदिचिह्नधारणम् आरधानादि भगवतः कृष्णस्य नवधा भक्तिः रुपे विवेचितम्। परन्तु जन्मविद्या-तपस्या-श्रीहरि सेवा-सत्संग माध्यमेन मनुष्य उद्धारः जायते। नवधा भक्ति मार्गास्य यदि कोऽपि एकं भक्ति मार्गम् अनुसरति, स भगवतः प्रियः भवति। परमभक्तप्रह्लादः भगवतः विष्णोः नवधा भक्ति विषये तस्य पितरं कथयति। हे पिता भगवतः गुण-लीला–नामश्रवण–कीर्त्तन–स्मरण-पूजा-अर्चनं-वन्दनं-दास्यम् आत्मसेवनम् एतत् नवधा भक्तिः वर्तते। यथा---

श्रवणं किर्तनं विष्णोः स्मरणं पादसेवनम्। अर्चनं वन्दनं दास्यं सख्यमात्यनिवेदनम्॥[1]

श्रीमद्भागवतगीतायां त्रिस्त्रः भक्तिः विषये वर्णना अस्ति। यथा – सात्त्विकी-राजसी-तामसी। तथैव शाण्डिल्ये अपि इमे त्रिस्त्रः भक्तिः विषये वर्णितमस्ति। यथा —

वर्णाश्रमण ज्ञानविज्ञानशालिना। वैराग्यण गुरोर्लब्धा भक्तिः सात्त्विकी परे॥ (शा भ)

सात्त्वीकी भक्तेः स्वभावः-----

शमो दमस्तपः शैच वैराग्यं ज्ञानमात्मता। दया दानं तथा धैर्य सात्त्वीकानां स्वभावतः॥ (शा भ)

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[1] श्रीमद्भागवत 7/5/23

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शम-दम-तपस्या-शौच-वैराग्य-आत्मज्ञान-दया तथा धैर्यः एतत् सर्वं सात्त्विकः स्वभावः वर्तते। यः मनुष्यः वर्णाश्रमोचित धर्मानुसारं भगवतः भजन-यज्ञ-दानादि पुण्यकर्मं करोति सः राज्ञः इति कथ्यते।

यज्ञैदानैः स्वधर्मेण ये भजन्ति सुमेधसः। विच्छिन्नवृतयोभक्ता राजसास्ते प्रकीर्तिताः॥

देशज्ञातिकुलानां च अभिमानेन संयुताः। स्वधर्मेण हरेरचा कुर्वन्तो राजसा मताः॥ (शा भ)

राजस भक्ति स्वभावः-- दया-दान-तप-शौचम्-आत्माहंकार-क्षमा-उत्साह-उद्यमादि गुणः राजस-भक्ति स्वभावःवर्तते। यथा---

दया दानं तपः शौचं स्वाहंकारः क्षमान्वितः। उत्साह उद्यमादीनि राजसानां स्वभावतः॥ (शा भ)

यो पुरुषः मूढ-अतिविक्षिप्त चित्त-दृढ निश्चय-विवेकशून्यभवति एवं स्वयं स्वार्थ सिद्धाय यः भजनः करोति,तद् तामस भक्ति। यथा----

मूढात्मनोऽतिविक्षिप्तचेतसो दृढनिश्चयात। यथोपदेशं कुर्वाणा भजनं तामसास्तु ते॥

संरम्भेण निजार्थेन अविक्ताग्रहेण वा। शास्त्रैकदेशमाश्रित्य भजनं तामसं मतम्॥ (शा भ)

तामस भक्तिः स्वभावः--- यो पुरूषःमोह-द्रोह-मूढता-हठ-दृढता अभाव-स्वकार्ये उद्यम अभावः व्यर्थ कार्यःकरोति तत् तामस स्वभावः कथ्यते।

मोढ्यमागहवादश्चदाढ्यं कार्येष्वनुद्यमः। मोहो द्रोहो थैवेहा तामसानां स्वभावतः॥ (शा भ)

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Impact of dharma in ancient Indian culture

Rakesh Ojha

India has long been known as a very spiritual, religious heavy area of the world. In India, religion is a way of life. It is an integral part of the entire Indian tradition. For the majority of Indians, religion permeates every aspect of life, from common-place daily chores to education and politics. Meaning of the Dharma is Duty, somewhere it's nature, and dharma signifies behaviours that are considered to be in accord with Ṛta, the order that makes life and universe possible, and includes duties, rights, laws, conduct, virtues and "right way of living". In Buddhism also.

Dharma should not be confused with the English 'word' religion. Religion generally means a group bound by its belief systems. The word 'dharma' cannot be translated into any single word in English, and has multiple meanings. Another meaning is property, attribute, or nature. Another meaning is property, attribute, or nature. So, if one says that fluidity is the dharma of water, it means that fluidity is the property of water. In mahabharat there is a shloka for the better knowledge of Dharmas is-

धारणाद्धर्म इत्याहुः धर्मो धारयते प्रजाः। यः स्याद्धारणसंयुक्तः स धर्मेति निश्चितः॥ 1 (Mbt)

It is said that all beings must accept their dharma for order and harmony to exist in the world. If an individual is following their dharma, they are pursuing their truest calling, serving all other beings in the universe by playing their true role. To Hindus, all beings have their own dharma: the sun must shine and the bees must make honey. According to the Bhagavad Gita, it is better to do your own dharma poorly than to do another well.

The Mahabharata and Ramayana, both sacred Hindu texts, served as India's main motivating base for a great deal of literary, artistic and musical creations in subsequent millennia. The Epic Period was a golden era in Indian philosophical thought because of the tolerance of different opinions and teachings. The most popular form of Indian medicine, Ayurveda, was developed by Vedic saints and Jyotish, Hindu astrology, is the most popular form of astrology in India today. Yoga, an internationally-famous system of meditation, is one of six systems of Hindu thought.

Besides Hinduism, other main religions during ancient India were Buddhism, and Jainism. Buddhism originated in northern India in what is today the state of Bihar. It rapidly gained adherents during the Buddha's lifetime. Up

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to the 9th century, Indian followers numbered in the hundreds of millions. Buddhism, known in ancient India as Buddha Dharma, originated in northern India in what is today the state of Bihar. It rapidly gained adherents during the Buddha's lifetime. Up to the 9th century, Indian followers numbered in the hundreds of millions.

There also developed many heterodox religious sects in ancient India. One such sect was Ajivika, founded by Mahavira's rival Goshala Maskariputra. Ajivikas did not believe in karma and thought that the destiny was predetermined and could not be changed. There were also several other religious contemporaries to Buddha and Mahavira during the 6th century B.C. Another preacher of the same period was Pakuda Katyayana, who also taught that the soul was superior to good and evil, thus unchanged or untouched by it. He classified everything into seven categories, i.e. earth, water, fire, air, pleasure, pain and soul, which were eternal. Ajita Kesakambalin, another contemporary of Buddha taught complete materialism. He did not believe in the afterlife and considered death as the final phase of all souls. In ancient India dharma maintain the society and also stable the economy by doing the caste system, Everybody knows that what was their duty and their culture and traditions. And it is called as Dharma.

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रसे मोक्षविचारः

डा. ज्ञानरञ्जनपण्डा

रसो वै सः। एषां भुतानां पृथिवी रसः, पृथिव्या आपो रसः। अपामोषधयो रस, ओषधीनां पुरुषो रसः, पुरुषस्य वाग्रसो वाच ऋग्रस ऋचः, साम रसः, साम्न रसः इति छान्दोग्योपनिषदि रसतत्वं च्यरुपि। पृथिव्याः रसः जलमेव, जलस्य ओषधिः, ओषधेः पुरुषः, पुरुषस्य वाक्, वाक् इत्यस्य ऋक्, ऋक् इत्यस्य सामः, सामस्य। सः एव रसः परमात्मानः प्रतीकस्वरूपः। स एष रसानां रसत्तमः परमः पराघ्र्योऽष्टमो यदुद्गीथः।

वेद्यान्तरस्पर्शशून्यस्य ब्रह्मानन्दसहोदरस्य परमानन्दस्य रसस्य निष्पत्तिप्रकारः परमकविना भरतमुनीना निर्दिष्टः विभावानुभावव्यभिचारिसंयोगाद्रसनिष्पतिः यथा दुग्धं अम्लयोगेन रूपान्तरितं भूत्वा दधित्युच्यते तथैव रत्यादि स्थायिभावः परमप्रवीणकविना कयापि विलक्षणया वैदग्ध्यप्रणाल्या काव्यना-ट्यसमर्पितविभावानुभावसन्वारीसंयोगेन चिदानन्दचमत्कारस्वरूपेण परिणतः सन् रसपदेन व्यवह्रियते।

भारतीयसाहित्यदर्शने आत्मस्थानीयं प्रधानभुतं रससुत्रं राराजते। भरतमुनिना नाट्यशास्त्रे "विभावानुभावव्यभिचारिसंयोगात् रसनिष्पतिः" इति। "न हि रसादृते कश्चिदर्थः प्रवर्त्तते", इत्यनेन रसस्य प्रधान्यं ज्ञायते। रसः न फलम् आत्यन्तिकं लक्ष्यं (साध्यं) किन्तु उपायः मार्गः एव। सामान्येन उपदिष्टानां धर्माणां हृदये प्रवेशः दुष्करः। हृदयस्थतमोग्रन्थिभेदनाय रसैव समर्थो जायते। तथा हृदयं प्रविष्टस्य रसस्य उल्लासेन नवत्वं प्राप्य हृदय शरीरं च उपाय व्युत्पत्या व्याप्तं जायते। यद्यपि भरतः रससुत्रं विशिष्य निगदति तथापि ततः प्रागेव आसीदिति नाट्यशास्त्रस्य आनुवंश्यश्लोकादेव ज्ञायते। काव्ये रसस्य अनिर्वायता रसैश्च सकलैः पृथक् इति काव्यालङ्कारे।

रससिद्धाः कवयः कालिदासादयः रसस्य अनितरसाधारणवैशिष्ट्यं स्व स्व कृतौ सम्यक् तया प्रदर्शितवन्तः। रससम्प्रदाये मुख्यतः भट्टनायक-भट्टतौत-अभिनवगुप्त-राजशेखर-धनञ्जय-धनिक-महिम-भट्ट-क्षेमेन्द्र-कुन्तक-भोज-मम्मट-विश्वनाथ-विद्यानाथ-जगन्नाथादय अग्रगण्यः। रसस्य सम्बन्धः अथर्व-वेदे इति रसानाथर्वणादपि इति। रससुत्रस्य निष्पत्ति आदौ भरतेनोक्तम्।

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प्रमातृमात्रसाधारणतया सकलहृदयान्तः करणसाक्षिकं साक्षात् क्रियमाणत्वात् प्रतिनियतमातृ-गततया प्रतीयमानालौकिकानन्दाद्वैलक्षण्यं स्वप्रकाशत्वं च लभ्यते। अत एसास्य ब्रह्मानन्द सब्रह्म-चारीत्वं तादृशानन्दस्यैव रसशब्दवाच्यत्वात्। तत्त्व श्रुतिसिद्धं तस्य ब्रह्मानन्दरूपं भरतमुनिनापि उक्तम्-

ध्यानादथ धृवागाना ततः सम्पुरिते रसे तदा स्यादभरे काव्याद्भाष्यत्वन्तर्मुखे क्षणः।

ततो निषेधस्यास्य स्वरूपावस्थितो निजः व्यजते ह्लादनिष्यन्दो येन तृप्यन्ति योगिनः॥

इयां स्त्वानयोर्विशेषः ब्रह्मानन्दयोगाभ्याससमधिगम्यः रसस्तु विभावादिव्यङ्ग्य इति। रससुत्र-व्याख्यानं वहव आचार्याः कुर्वन्ति। तत्र साहित्यदर्पणकारस्य विश्वनाथस्य रस अखण्डप्रकाशानन्दमयो इति। वेद्यान्तरस्पर्शशून्यब्रह्मास्वादसहोदरः। रसस्य प्राणभुतो अलौकिकचमत्कारत्वम्। यथा –

सत्वाद्रेकादखण्डस्वप्रकाशानन्दचिन्मयः। वेद्यान्तरस्पर्शशून्यो ब्रह्मास्वादसहोदरः॥ (सा. द. ३.२)

लोकोत्तरचमत्कारप्राणः कैश्चित्प्रमातृभिः। श्वाकारवदभिन्नत्वेनायमाख्यायते रसः॥ (सा. द. ३.२)

रसस्य अलौकिकतां सहृदयः ज्ञेयः तस्मादलौकिकः सत्यं वेद्यः सहृदयरयम् (सा. द. ३.१५)

रसः समुहालम्बनात्मकसुखस्वरूपचमत्कारस्वरूपः। चमत्कारोऽयं चित्तस्य विस्ताररूपः यं विस्मयमित्युच्यते। यथैव पण्डितनारायणेनोक्तं तथा धर्मदत्तेनोद्धृतम् –

रसेसारश्चमत्कारः सर्वत्राप्यनुभुयते। तच्चमत्कारसारत्वे सर्वत्राप्यद्भुतो रसः॥

तस्माद्भुतमेवाह कृती नारायणो रसम्।

तल्लौकिकदृष्ट्या सुखरूपं दुःखरूपं मिश्ररूपं च भवितुमर्हति, अलौकिकदृष्ट्या सुखदुःखविलक्षणं च भवति। अस्यानुभवस्य अलौकिकत्वं सुचयितुमेव आनन्दशब्दः प्रयुज्यते। आनन्दः सुखदुःखविलक्षणः।

विश्वनाथेन उक्तं - चतुर्वर्गफलप्राप्तिः सुखादल्पधियामपि।काव्यादेव यतस्तेन तत्स्वरूपं निरुप्यते॥ (सा. द. १.२)

अपि च- धर्मार्थकाममोक्षेषु वैचक्षण्यं कलाषु च।करोति कीर्तिं प्रीतिं च साधु काव्य निषेवणम्॥ (भामहः)

सहृदयेषु बालेषु वात्सल्यस्नेहवलात् वाग्धेनु दिव्यरसं स्रावयति। योगिभिः वलाद्स्वीकृतो नेव समानः इति। भट्टनायकेन यथा –

वाग्धेनुर्दुग्धं एतं हि रसं यद्बालतृष्णया। तेन नाऽस्य समः न स्याद्दुह्यते योगिभिः हि यः॥

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नवधा भक्तिः तुलसीदास, त्यागराज और रामदास की रामभक्ति के सरोकार

डा. सी. जय शङ्कर बाबु

"जद्यपि प्रभु के नाम अनेका। श्रुति कह अधिक एक तें एका।
राम सकल नामन्ह ते अधिका। हो नाथ अघ खग गन बधिका॥"[1]

(यद्यपि प्रभु के अनेक नाम हैं और वेद कहते हैं कि वे सब एक-से-एक बढ़कर हैं, तो भी हे नाथ! रामनाम सब नामों से बढ़कर हो और पापरूपी पक्षियों के समूह के लिए वह वधिक के समान हो।)

भारतीय संस्कृति भक्ति, ज्ञान, सद्भाव, नैतिक आदर्शों पर आधारित कई विशिष्टताओं से अभिषिक्त है। भारतीय जीवन की गतिविधियों में ऐसी अनूठी विशिष्टताएँ सदियों से दृश्यमान है। वेदों, उपनिषदों, पुराणों सहित आधुनिक समय की कई कृतियों से सुसंपन्न विकासमान भारतीय वाङ्मयधारा में असंख्य ऐसे उदाहरण हमें मिल जाते हैं जिनमें भक्ति के विशिष्ट रूपों में विकास दर्शाया गया है।

नवधा भक्ति का स्वरूप - भारतीय भक्ति-परंपरा में नवधा भक्ति का वर्णन कई पुराणों, कृतियों में मिलता है। नौ प्रकार की वर्णित भक्ति-विधियों में अपनी रुचि के अनुसार कई भक्तों ने किसी एक विधि या किन्हीं एकाधिक विधियों को अपनाकर ईश्वरानुक्ति से मुक्ति प्राप्त की है। नव-विध भक्ति के संबंध में यह उक्ति काफी प्रचलित है -

"श्रवणं कीर्तनं विष्णोः स्मरणं पादसेवनम्। अर्चनं वंदनं दास्यं सख्यमात्मनिवेदनम्॥"

इस उक्ति के अनुसार श्रवण, कीर्तन, स्मरण, पादसेवन, अर्चन, वंदन, दास्य, सख्य और आत्मनिवेदन – इन नौ विधियों को ही 'नवधा भक्ति' के रूप में माना जाता है। इनके अनुसार क्रमशः 1. ईश्वर की लीलाओं का श्रवण 2. ईश्वर के गुणों का गायन 3. ईश्वर का स्मरण करना 4. ईश्वर का आश्रय लेना 5. ईश्वर की पूजा करना 6.आचार्य, ब्राह्मण, गुरूजन, माता-पिता आदि के प्रति आदर 7.अपने को ईश्वर का दास समझकर परम श्रद्धा 8. ईश्वर को अपना परम मित्र मानकर अपना सर्वस्व

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[1] नारद मुनि की वाणी में. गोस्वामी तुलसीदास (रामचरितमानस, अरण्यकांड)

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उसे समर्पण करना 9.अपने आपको भगवान के चरणों में सदा के लिए समर्पण कर देना– ये सब अपेक्षित हैं।

पुराणों के अनुसार इन नव-विध भक्ति के लिए कई उदाहरण मिलते हैं। उनमें श्रवण के लिए परीक्षित, कीर्तन के शुकदेव, स्मरण के लिए प्रह्लाद, पादसेवन के लिए लक्ष्मी, अर्चन के पृथुराजा, वंदन के लिए अक्रूर, दास्य भक्ति के लिए हनुमान, सख्यता के लिए अर्जुन और आत्मनिवेदन के लिए बलि राजा के उदाहरण को महत्वपूर्ण मानते हैं।

'रामचरितमानस' के अरण्यकांड में नवधा-भक्ति का प्रतिपादन - हिंदीभक्ति साहित्य में सगुण भक्तिधारा में विराट समन्वय भावना के विशिष्ट कवि के रूप ख्यातिप्राप्त गोस्वामी तुलसीदास ने अपनी लोकप्रिय कृति 'रामचरितमानस' के अरण्यकांड में भक्ति के इन नौ रूपों का वर्णन राम की वाणी में प्रस्तुत किया है।संभवतः रामचरितमानस के कई अन्य प्रसंगों में भी नवधा भक्ति का विशद वर्णन हो सकता है, मगर अरण्यकांड में ही मैंने पाया कि दो संदर्भ ऐसे हैं जहां राम स्वयं नवधा-भक्ति का वर्णन करते नज़र आते हैं। पहला प्रसंग सीता सहित राम-लक्ष्मण गोदावरी तट पर पर्णकुटी में रहते संदर्भ का है, जहाँ लक्ष्मण की जिज्ञासा की संतुष्टि के क्रम में श्रीराम की वाणी से नवधा भक्ति का संकेत मिलता है। और दूसरा संदर्भ सीतापहरण के बाद उन्हें ढूँढ़ने लक्ष्मण सहित राम वनों में भ्रमण करते हुए शबरी के आश्रम पहुँचते हैं, उस संदर्भ में साध्वी शबरी की जिज्ञासा की पूर्ति के लिए श्रीराम नवधा भक्ति का उपदेश देते हैं।

लक्ष्मण को नवधा भक्ति का उपदेश - गोदावरी के तटपर रहते दिनों में एक बार जब लक्ष्मण ने सवाल किया कि –

"मोहि समुझाइ कहहु सोइ देवा। सब तजि करों चरन रज सेवा॥
कहहु ग्यान बिराग अरु माया। कहहु सो भगति करहु जेहिं दाया॥
ईस्वर जीव भेद प्रभु सकल कहो समुझाइ। जातें होई चरन रति सोक मोह भ्रम जाइ॥"

("हे देव! मुझे समझाकर वही कहिये, जिससे सब छोड़कर मैं आपकी चरणरज की ही सेवा करूँ। ज्ञान, वैराग्य और माया का वर्णन कीजिए; और उस भक्ति को कहिए जिसके कारण आप दया

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करते हैं। हे प्रभो ! ईश्वर और जीव का भेद भी सब समझाकर कहिये, जिससे आपके चरणों में मेरी प्रीति हो और शोक, मोह तथा भ्रम नष्ट हो जाएँ।")

लक्ष्मण की जिज्ञासा की संतुष्टि में माया, ईश्वर, जीव, धर्म, भक्ति, वैराग्य, योग आदि की विस्तृत जानकारी देते हुए राम की वाणी निसृत वचनों में कुछ महत्वपूर्ण बातें निम्नांकित पंक्तियों में हम देख सकते हैं –

"माया ईस न आपु कहुँ जान कहिअ सो जीव। बंध मोच्छ प्रद सर्बपर माया प्रेरक सीव॥

धर्म तें बिरति जोग तें ग्याना। ग्यान मोच्छ प्रद वेद बखाना॥

जातें बेगि द्रवउँ मैं भाई। सो मम भगति भगत सुखदाई।

सो सुतंत्र अवलंब न आना। तेहि आधीन ग्यान बिग्याना॥

भगति तात अनुपम सुखमूला। मिलइ जो संत होइँ अनुकूला॥"

["जो माया को, ईश्वर को और अपने स्वरूप को नहीं जानता, उसे जीव कहना चाहिए। जो (कर्मानुसार) बंधन और मोक्ष देनेवाला, सबसे परे और माया का प्रेरक है वह ईश्वर है। धर्म (के आचरण) से वैराग्य और योग से ज्ञान होता है तथा मोक्ष का देनेवाला है – ऐसा वेंदों ने वर्णन किया है। और हे भाई! जिससे मैं शीघ्र ही प्रसन्न होता हूँ, वह मेरी भक्ति है जो भक्तों को सुख देनेवाली है॥ वह भक्ति स्वतंत्र है, उसको (ज्ञान-विज्ञान आदि किसी) दूसरे साधन का सहारा (अपेक्षा) नहीं है। ज्ञान और विज्ञान तो उसके अधीन हैं। हे तात ! भक्ति अनुपम एवं सुख की मूल है और वह तभी मिलती है जब संत अनुकूल (प्रसन्न) होते हैं।"]

"भगति कि साधन कहउँ बखानी। सुगम पंथ मोहि पावहिं प्रानी॥..." कहते हुए राम नवधा भक्ति सूत्रों का सार इस रूप में बताते हैं –

एहिकर फल पुनि बिरागा। तब मम धर्म उपज अनुरागा॥

श्रवनादिक नव भक्ति दृढ़ाहीं। मम लीला रति अति मन माहीं॥

संत चरण पंकज अति प्रेमा। मन क्रम बचन भजन दृढ नेमा॥

गुरु पितु मातु बंधु पति देवा। सब मोहि कहँ चाने दृढ सेवा॥

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मम गुन गावत पुलक सरीरा। गदगद गिरा नयन बह नीरा॥

काम आदि मद दंभ न जाकें। तात निरंतर बस मैं ताकें॥

बचन कर्म मन मोरि गति भजनु करहिं निःकाम।

तिन्ह के हृदय कमल महुँ करउँ सदा बिश्राम"

["इसका फल, फिर विषयों से वैराग्य होगा। तब (वैराग्य होनेपर) मेरे धर्म (भागवतधर्म) में प्रेम उत्पन्न होगा। तब श्रवण आदि नौ प्रकार की भक्तियाँ दृढ़ होंगी और मन में मेरी लीलाओं के प्रति अत्यंत प्रेम होगा॥ जिसका संतों के चरणकमलों में अत्यंत प्रेम हो; मन, वचन और कर्म से भजन का दृढ़ नियम हो और जो मुझको ही गुरु, पिता, माता, भाई, पति और देवता सब कुछ जाने और सेवा में दृढ़ हो;॥ मेरा गुण गाते समय जिसका शरीर पुलकित हो जाय, वाणी गद्गद् हो जाए और नेत्रों से (प्रेमाश्रुओं का) जल बहने लगे और काम, मद और दंभ आदि जिसमें न हों, हे भाई! मैं सदा उसके वश में रहता हूँ॥"]

उक्त पंक्तियों से स्पष्ट है कि दुर्गुण रहित धर्मबद्ध मनुष्य ही ईश्वर के लिए प्रियकर हैं। समाज के सहअस्तित्व के लिए ऐसे ही गुणों से युक्त मनुष्यों की जरूरत है। राम की वाणी से निसृत गुणों की सदा, संदर्भों में सभी समाजों में प्रासंगिक है; जहाँ ईश्वर पर विश्वास भी क्यों न हो, नैतिकतापूर्ण जीवन के लिए ऐसे गुणवान व्यक्तियों की अपेक्षा समाज में रहती है। नवधा भक्ति के बहाने राम भक्ति की ओर गोस्वामी तुलसीदास ने जो भी संकेत दिया है, वह समाज के सार्थक अस्तित्व के लिए लायक व्यक्तियों के निर्माण की दृष्टि से महत्वपूर्ण है। इसी दृष्टि से संत तुलसीदास लोकनायक कहलाते हैं और उनका मानस कालजयी रचना मानी जाती है।

शबरी को नवधा भक्ति का परामर्श - सीतान्वेषण के क्रम में वनगमन के दौरान जब राम की मुलाक़ात शबरी से हो जाती है, शबरी अपने आश्रम पधारे श्रीराम और लक्ष्मण को अपने समक्ष पाकर गद्गद् होकर आत्मीय भक्ति और श्रद्धा से उनके चरणों में लिपट गई। प्रेममग्न होकर शबरी के मुख से कुछ क्षण के लिए कोई वचन नहीं निकला। आदरपूर्वक दोनों भाइयों के चरणों को धोकर उन्हें सुंदर आसनों पर बिठाती है और उन्हें स्वादिष्ट एवं रसीले कंद, मूल, फल देती है। उनके द्वारा प्रेमपूर्वक उन

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फलों के सेवन के बाद, वह बड़ी जिज्ञासापूर्वक हाथ जोड़कर श्रीराम से सवाल करती है –"केहि बिधि अस्तुति करौं तुम्हारी.."। तब श्रीराम बड़ी कृपापूर्वक शबरी को बताता है कि "मानउँ एक भगति का नाता। भगति हीन नर सोहि कैसा। बिनु जल बारिद दखिअ जैसा" अर्थात् मैं तो केवल भक्ति का ही संबंध मानता हूँ... भक्तिहीन मनुष्य जलहीन बादल जैसा दिखायी पड़ता है और वह शबरी को नवधा भक्ति का ज्ञानोपदेश देता है। तुलसीदास ने राम द्वारा शबरी को नवधा भक्ति के संबंध में दिए गए ज्ञानोपदेश का वर्णन इस प्रकार किया है -

"नवधा भगति कहउँ तोहि पाहीं। सावधान सुनु धरु मन माहीं॥
प्रथम भगति संतन्ह कर संगा। दूसरि रति मम कथा प्रसंगा॥
गुर पद पकंज सेवा तीसरि भगति अमान।
चौथि भगति मम गुन गन करइ कपट तजि गान॥
मंत्र जाप मम दृढ़ बिस्वासा। पञ्चम भजन सो बेद प्रकासा॥
छठ दम सील बिरति बहु करमा। निरत निरंतर सज्जन धरमा॥
सातवँ सम मोहि मय जग देखा। मोतें संत अधिक करि लेखा॥
आठवँ जथालाभ संतोषा। सपनेहुँ नहिं देखइ परदोषा॥
नवम सरल सब सन छलहीना। मम भरोस हियँ हरष न दीना॥
नव महुँ एकउ जिन्ह कें होई। नारी पुरुष सचराचर कोई॥ "

["मैं तुझसे अब अपनी नवधा भक्ति कहता हूँ। तू सावधान होकर सुन और मन में धारण कर। पहली भक्ति है संतों का सत्संग। दूसरी भक्ति है मेरे कथा प्रसंग में प्रेम॥ तीसरी भक्ति है अभिमानरहित होकर गुरु के चरण कमलों की सेवा और चौथी भक्ति यह है कि कपट छोड़कर मेरे गुण समूहों का गान करें॥ मेरे (राम) मंत्र का जाप और मुझमें दृढ़ विश्वास- यह पाँचवीं भक्ति है, जो वेदों में प्रसिद्ध है। छठी भक्ति है इंद्रियों का निग्रह, शील (अच्छा स्वभाव या चरित्र), बहुत कार्यों से वैराग्य और निरंतर संत पुरुषों के धर्म (आचरण) में लगे रहना॥ सातवीं भक्ति है जगत् भर को समभाव से मुझमें ओतप्रोत (राममय) देखना और संतों को मुझसे भी अधिक करके मानना। आठवीं भक्ति है जो कुछ मिल जाए,

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उसी में संतोष करना और स्वप्न में भी पराए दोषों को न देखना॥ नवीं भक्ति है सरलता और सबके साथ कपटरहित बर्ताव करना, हृदय में मेरा भरोसा रखना और किसी भी अवस्था में हर्ष और दैन्य (विषाद) का न होना। इन नवों में से जिनके एक भी होती है, वह स्त्री-पुरुष, जड़-चेतन कोई भी हो॥ "]

नवधा भक्ति में सारवत क्रमशः नौ प्रकार की भक्ति की अपेक्षा है – 1. संतों का सत्संग 2. राम-भक्ति कथा प्रसंग में प्रेम 3. अभिमानरहित होकर गुरु की सेवा 4. कपट छोड़कर राम का गुणगान 5. राम मंत्र जाप और राम में दृढ़विश्वास 6. इंद्रियों का निग्रह, शील (अच्छा स्वभाव या चरित्र) व धर्माचरण 7. जगत् भर को समभाव से देखना 8. प्राप्ति से संतुष्टि और पराए दोषों को न देखना 9. सरलता और सबके साथ कपटरहित बर्ताव करना।

भक्ति धर्माचरण का मूलाधार है। कोई भले ही ईश्वर विश्वासी क्यों न हो, मगर इनमें प्रस्तावित सद्गुणों को अपनाने से वह समाज के लिए एक आदर्श व्यक्ति के रूप में श्रेष्ठ उदाहरण बन सकता है। तुलसीदास ने अपने रामचरित मानस के माध्यम से जिस रामभक्ति का प्रतिपादन किया है, वह उनकी विराट लोकमंगल की भावना के रूप में ही प्रकट हुई है।

तेलुगु साहित्य में राम-भक्ति - तेलुगु साहित्य की विराट परंपरा में ऐसे कई कवि हुए जिन्होंने रामायण की गाथा को अपनी वाणी एवं मौलिक उद्भावनाओं के साथ पुनर्रचना की है। ऐसे कई भक्त भी हुए, जिन्होंने नवधा भक्ति के किसी विधि या किन्ही विधियों को अपनाकर लोकमंगल की कामना से त्याग व समर्पण का बड़ा आदर्श उपस्थित किया है। ऐसे असंख्य भक्तों में दो विशिष्ट भक्तों के संबंध में यहाँ विवेचन कर रहा हूँ, जिनके जीवन में राम की अनन्य भक्ति के लिए नव-विध भक्ति के किन्हीं रूपों का विशिष्ट महत्व रहा। उन दोनों में एक भक्त रामदास हैं, जिनका संबंध आंध्रप्रदेश में गोदावरी तट स्थित भद्राचलम के राम मंदिर के निर्माण से रहा तो दूसरे तमिलनाडु में कावेरी तट स्थित तिरुवैयारु से रहा। दोनों ने अपनी राम भक्ति की विराट भावनाओं को कृतियों, पदों के रूप में तेलुगु में ही अभिव्यक्त किया है, जो राम भक्ति पर केंद्रित हैं। इनकी भक्ति की आज भी प्रासंगिकता है। गोस्वामी तुलसीदास की रामभक्ति का मूल उद्देश्य लोकमंगल की भावना रही है। भक्त रामदास, संगीतज्ञ त्यागराज दोनों की रामभक्ति का मूल उद्देश्य लोकमंगल की विराट भावना थी।

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तेलुगु में रामभक्ति शतक परंपरा - तेलुगु में शतक वाङ्मय की बृहद परंपरा नज़र आती है। ऐसे शतकों में भक्ति केंद्रित शतकों की संख्या भी बड़ी है। पंद्रह वीं सदी के कंचर्ल गोपन्ना जो भक्त रामदास के नाम से ख्यात हुए अपने 'दाशरथी शतकम्' के माध्यम से राम-भक्ति पर अमिट विश्वास प्रकट किया था। राम भक्ति पर केंद्रित शतक रचनाओं में अय्यलराजु तिप्पय्या कृत 'ऑटिमिट्ट रघुवीर शतकम्', कर्नाट तेरपकवि कृत 'तेरवपावन शतकम्', परशुरामपंतुल राममूर्ति कृत 'मनोहर शतकम्', नृसिंह कवि कृत 'रामचंद्र शतकम्', पुष्पगिरि तिम्म कवि कृत 'रघुनाथ शतकम्' (साधु मेधाति शतकम्), कामेश्वर कवि कृत 'रामप्रभु शतकम्', राजारामन्ना कृता 'सीतापति शतकम्', परशुराम पंतुलु राममूर्ति का 'मनोहर शतकम्', ईश्वर सत्यनारायण शर्मा का 'जनकीश्वर शतकम्', वड्डादि सुब्बराय कवि कृत 'आर्त रक्षामणि शकतम्', लक्ष्मीकांतनंद स्वामी का 'दंडराम शतकम्', पोलूरि रामकृष्ण कवि कृत 'रामचंद्र प्रभु शतकम्', संजीवम्मा कृत 'रामचंद्र शतकम्', वासुदास कवि का 'भक्ति कल्पद्रुम शतकम्', मुद्दनरस कवि कृत 'राघव वाचकम्', मंगिपूडि वीर सिद्धांति कृत 'रामायण संग्रह शतकम्', जूलूरि लक्ष्मण कवि रचित 'मुकुंदराघव शतकम्'आदि तेलुगु रामभक्ति शतक परंपरा में उल्लेखनीय हैं।

भक्त रामदासकी राम-भक्ति - हैदराबाद के कुलीकुतुबशाही नवाब अबुल हासन के ज़माने में उन्हीं के अधीनस्थ तहसिलदार के रूप में सेवारत कंचर्ल गोपन्ना रामभक्ति के अन्यतम भक्त के रूप में, 'रामदास' के रूप में ख्यात होने की कहानी से आंध्र के प्रत्येक तेलुगु भाषी वाकिफ़ हैं। "निंडुग मदि नी नाममु दलचिन नित्यानंदमु रामा..."(हे राम, मन भर तेरे नाम का स्मरण करने से नित आनंद है...) कहते हुए भक्त रामदास हर पल श्रीराम के नाम स्मरण करते रहे थे। उनके असंख्य भक्तिमय, संगीतमय कीर्तनों, पदों से प्रत्येक तेलुगुभाषी चिर परिचित हैं। तेलुगु प्रदेश की संस्कृति में ये गीत अंतःसलिला बनकर अमर बन गए हैं। जीवन की हर-गतिविधि में, जन्म, विवाह से लेकर मृत्यु तक के अवसरों पर भी गाए जाते हैं। रामदास कृत 'दाशरथी शतकम्' में 104 पद्यों में राम की स्तुति, गुणगान, महिमागान अनन्य है।

सरकारी ख़ज़ाने से धन का अपव्यय करके भद्राचलम मंदिर के निर्माण करवाने के आरोप में 12 साल की जेल की सजा देकर गोलकोंडा नवाब ने भक्त रामदास को गोलकोंडा किले में बंदी बना दिया

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था। उस दौरान उन्हें अनेक यातनाएँ दी गई थीं। उन तमाम यातानाओं से मुक्ति के लिए भक्त रामदास की वाणी से निसृत गीत तेलुगु वाङ्मय की अमूल्य निधि बन गई हैं। अपनी ईमानदारी को साबित करने तथा आरोपित धन को चुकाने में भी भक्त रामदास स्वयं अपने कीर्तनों के माध्यम से ही सफल होने के तथ्य से परिचित नवाब अबुल हासन (ऐसा माना जाता है कि स्वयं राम-लक्ष्मण द्वय नवाब के समक्ष साधारण मानव के रूप में प्रकट होकर भक्त रामदास द्वारा सरकारी ख़ज़ाने के लिए देय राशि के एवज में स्वर्ण मुद्राएँ दी थीं। इस पर नवाब ने अपनी भूल के लिए माफ़ी मांगकर परिहारक क्रिया के रूप में रामदास को सादर भद्राचलम भेज दिया था। भक्त रामदास द्वारा निर्मित राम मंदिर में हर वर्ष राम नवमी के अवसर पर कल्याणोत्सव के क्रम में राम एवं सीता के लिए नए वस्त्र व मोती की मालाएँ राजशाही की तरफ़ से स्वयं कुलीकुतुबशाही नवाब ले जाने की गाथा प्रचलित है। यह धार्मिक सहिष्णुता का एक श्रेष्ठ उदाहरण भी है। उस समय से लेकर आज तक भी यह परंपरा जारी है, रामनवमी के अवसर आंध्र के मुख्यमंत्री या उनके राज्य-प्रतिनिधि के रूप में कोई मंत्री द्वारा राज्य की ओर से भेंट स्वरूप मोती मालाएँ व नए वस्त्र ले जाकर सीता-राम दंपति को समर्पित किया जाता है।

भक्त रामदास के पदों, कीर्तनों में अभिव्यक्त अनन्य भावनाओं के आधार पर यह तथ्य सामने आ जाता है कि उन्होंने नवधा भक्ति के लगभग सभी विधियों से राम की भक्ति में अनन्य निष्ठा दर्शीयी थी।

"श्रीरघुवंश तोयधिकि शीतमयूखुडवै नी पवि
त्रोरुपदाब्जमुल् विकसितोल्पल चंपक वृत्तमाधुरी
पूरित वाक्प्रसूनमुल बूजलोनर्चेद जित्तगिंपुमी
तारकनाम भद्रगिरि दाशरथी करुणापयोनिधी।" (पद सं.11)

भक्त रामदास इस पद में भद्रागिरि के दशरत राम जो करुणा के अनन्य निधि है, उनसे कहता है कि – "तू रघुवंश के चंद्रमा के समान है। ऐसे तेरे चरणों को उत्पल, चंपक आदि पद्यछंदों के फूलों से मैं विकसित करूँगा, मेरी पूजाओं को स्वीकार कर।" इस पद को नवधा भक्ति के पूजन, अर्चन, वंदना आदि विधियों से भक्ति के लिए एक उदाहरण के रूप में हम ले सकते हैं।

"परमदयानिधे पतितपावन नाम हरे यटंचु सु

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स्थिरमतुलै सदाभजन सेयु महात्मुल पादधूळि ना
शिरमुनदाल्तुमीरटकु जेरकुडंचु यमुंडु किंकरो
त्करमुल कान बेट्टुनट दाशरथी करुणापयोनिधी।" (पद सं.17)

दया के सागर के समान हो, पापियों का उद्धार करनेवाले के रूप में ख्यात हो। तुम्हें हरी कहते हुए निश्चल बुद्धि से आराधना करनेवाले महात्माओं के चरण-रज को मैं अपने सिर पर धारण करता हूँ। ऐसे करने पर यमराज अपने सैनिकों को मेरे पास न जाने का आदेश दे देता है। (संतों और गुरुजनों, भक्तों के चरण-रज का माथे लगाने और इसमें राम की महिमा और भक्ति में अकुंठित विश्वास नज़र आता है।

"'रा' कलुषंबुलेल्ल बयलंबडकद्रोचिन 'मा' कवाटमै
डीकोनिप्रोवुचुनिक्क मनिधीयुतुलेन्नददीय वर्णमुल्
गैकोनि भक्ति चे नुडुवकानक गाक विपत्रंपरल्
दाकोनुने जगज्जनुल दाशरथी करुणापयोनिधी।"(पद सं. 26)

'रा' अक्षर पापों को भगा देता है, 'मा' अक्षर दरवाज़ा बनकर पापों को अंदर आने नहीं देता है, ऐसे राम अक्षरों को बुद्धिमान लोग भक्तिपूर्वक उच्चरित भले ही न कर रहे हो, मगर उच्चरण करेंगे तो विपदाएँ इस संसार को घेरेंगे ही नहीं। (राम नाम महिमा पर भक्त रामदास के अनन्य विश्वास इस पद में हम देख सकते हैं।)

भक्त रामदास का विश्वास है कि राम नाम उदय करुणापूर्वक मानव की रक्षा के लिए ही हुआ है। ऐसी भावना कई पदों में उन्होंने प्रकट की है।

"जुर्रेद मीकथामृतमु जुर्रेदमीपदकंजतो यमुन
जुर्रेद रामनाममुन बोब्बिलुचुन्न सुधारसंबु ने
जुर्रेद जुर्रुजर्रुन रुचुल् गनुवारिपदंबु गूर्पवे
तर्रुलतोडि पोत्तिडक दाशरथी करुणापयोनिधी।" (पद सं.37)

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तुम्हारे कथामृत को, तुम्हारे चरण-कमलों का मैं आस्वादन करता हूँ। राम नाम में भरे हुए अमृतरस का मैं आस्वाद लेता हूँ। सभी की रुचियों जा को ननेवालों को जगह दीजिए मेरी मित्रमंडली में, दुष्टजनों को इसमें कदापी जगह न दीजिए।

"दैवमु तल्लिदंड्रितगु दात गुरुंडु सखुंडु निन्ने का
भावन सेयुचुन्न तरि पापमुलेल्ल मनोविकार दु
र्भावितुजेयुचुन्न विकृपामतिवैननु कावुमी जग-
त्पावनमूर्ति भद्रगिरि दाशरथी करुणापयोनिधी।" (पदं सं.66)

देवता, माता-पिता दाता व गुरु, सखा सभी रूप में तुझ को ही मानने पर सभी पापों, मनोविकारों से मुक्ति मिल जाती है। भद्रगिरी स्थित दशरत पुत्र करुणावान श्री राम, इस संसार में सबसे पावनमूर्ति तो तुम ही हो। (इस पद में रामभक्ति की अनन्य भावना और विश्वास प्रकट हुआ है।)

भक्त रामदास की रामभक्ति के कई आयाम हैं। नवधा भक्ति के सभी तत्व समाहित इनकी राम-भक्ति का मूल सरोकार लोकमंगल की भावना ही है। राम को देवता, माँ-बाप, सखा, गुरु हर किसी रूप में मानते हुए उनके चरण-कमलों को अपने हृदय में विशिष्ट स्थान सुरक्षित रखनेवाले रामदास की भक्ति की व्यावहारिक सफलताओं से असंख्य भक्तों में विश्वास भरने की चेतना के स्रोत के रूप में एक श्रेष्ठ उदाहरण है। उनके अमर गीत व कीर्तन यह भूमिका हमेशा ही निभा रही हैं।

संगीतज्ञ त्यागराज की राम-भक्ति - भारतीय संगीत जगत में त्यागराज का विशिष्ट स्थान है। असंख्य भक्ति कीर्तनों से भारतीय संगीत जगत को उन्होंने सुसमृद्ध बनाया है। त्यागराज अनन्य रामभक्त थे। एक करोड छियानवे लाख बार रामनाम जापकर राम साक्षात्कार पाने वाला महान भक्त त्यागराज की रामभक्ति में नवधा भक्ति की सारी विशेषताएँ समाहित हैं।

"अन्निनीवनुचु नंतरंगमुन
दिन्नग वेदिकि – तेलुसुकोंटिनय्या
निन्नगानि मदिनि नेन्नजाल नोरुलु
नन्नुब्रोववय्या, त्यागराजनुत"

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सब कुछ तू ही सोचकर अपने मन में खूब ढूंढकर मैं पहचान गया, तुझे न पहचाननेवाले मन से किसी और को चुन नहीं सकता, मुझे बचालो।

"एंत वेडुकोंदु राघव पंतमेलरा ओ राघवा.... "

मैं तुझसे कैसी प्रार्थना करूँ, तुझे कितना मनवाऊँ,... तुझे देखने का सुख ही श्रेष्ठ है... इन वचनों से मन में श्रीराम की उपस्थिति से हर्षित होनेवाले और उन्हीं आराध्य श्रीराम को ही समर्पित होकर उन पर अटूट विश्वास करनेवाले त्यागराज ने अपने असंख्य कीर्तनों से राम की अर्चना की है और गुणों का कीर्तिगायन किया है।

"सर्वलोकाधार समरैकधीर
निगमागम विहार निरुपम शरीर
नगध राघवदारनतलोकाधार..."

समूचे जगत के लिए तू ही आधार हो, निगमागम विहार करनेवाले, निरुपम शरीरवाले राघव तुम्ही लोकाधार हो।

त्यागराज के अपने लोकप्रिय कीर्तन "एंदरो महानुभावुलु, अंदरिकी वंदनमु". में एक पंक्ति इस प्रकार है –

"रामभक्तुडैन त्यागराजनुतुनि निजदासुलैन एंदरो महानुभावुलु अंदरिकी वंदनमु".

ऐसी अमिट रामभक्ति और उनकी भक्ति में दासता की ओर उनका संकेत है। राम को समूचे जगत के लिए आधार माननेवाले त्यागराज जनश्रुति के अनुसार आराध्य श्रीराम का नाम एक करोड छियानवे लाख बार जापकर उनका साक्षात्कार प्राप्त किया था। त्यागराज ने अपने जीवन में नवधा भक्ति पर भरोसे के साथ आराध्य राम की भक्ति में अमिट विश्वास रखा था।

नवधा-भक्ति एवं राम-भक्ति की प्रासंगिकता - तुलसीदास की वैचारिक विराटता समाज के सार्थक अस्तित्व के लिए सहज नैतिक-बोध से अभिप्रेरित है। इसके लिए नवधा-भक्ति के रूप में व्यक्ति की आत्मा व व्यक्तित्व के विकास के लिए जिन सूत्रों का प्रतिपादन किया, भले ही तुलसीदास के उन प्रतिपादित सूत्रों से परिचित न हो, मगर वैसे ही सूत्रों को अपने जीवन में अपनाकर राम-भक्ति के

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माध्यम से जीवन-संघर्ष में सफल होनेवाले भक्तों के रूप में कंचर्ल गोपन्ना एवं त्यागराज की भक्ति-चेतना संबंधी उक्त विवेचन के बाद हमें भक्ति प्रासंगिकता पर भी चिंतन करने की जरूरत है। वर्तमान युग में जब मूल्यों के ह्रास को लेकर समूचा जगत चिंतित है। ऐसे में इन मूल्यों की वर्तमान परिप्रेक्ष्य में भी प्रासंगिकता है। तुलसी की रामभक्ति के परिप्रेक्ष्य में भक्ति की प्रासंगिकता पर प्रकाश डालते हुए भास्कर रौशन ने लिखा है -

"भक्ति यदि एक सिरे पर सामाजिक विद्रोह है तो दूसरे स्तर पर आत्मसाधना भी। भक्ति सामाजिक भी है और व्यक्तिगत भी। भक्ति एक ऐसी प्रेरणा है जिसने पूरे मनुष्य को उसकी संपूर्णता में पाने की कोशिश की।... वाल्मीकि की कथा का प्राण था शोक। शोक से श्लोक पैदा होता था। भवभूति की आत्मा करुणा थी, तुलसीदास की आत्मा संघर्ष थी जो राम के पूरे जीवन में व्याप्त है। करुणा, शोक, संघर्ष राम की कथा का सार है। वह भी जीवन व्यापी रूप में किसी ईश्वर में नहीं है। ये तीनों मनुष्य की परिस्थितियाँ हैं। मानव जीवन है। इसलिए राम का तादात्म्य बैठता है। राम कथा में व्यक्त वेदना मनुष्य के जीवन व संबंधों से पैदा होती है। वेदना अनैतिक आदमी में उत्पन्न नहीं होती।"

दुनिया का सार्थक अस्तित्व नैतिक मनुष्यों पर निर्भर है। अतः तुलसी, रामदास, त्यागराज द्वारा प्रतिपादित एवं अपनायी गयी भक्ति पद्धति से वर्तमान के लिए जो संदेश है, वह ज़रूर अनुकरणीय, आचरणीय आदर्श है।

नवधा-भक्ति ईश्वर-साक्षात्कार के लिए सक्षम मार्ग माना जाता है, यही आत्म-साक्षात्कार एवं नैतिक पथ पर मनुष्य के आगे बढ़ाने वाला श्रेष्ठ पथ माना जाता है। आज नैतिक मूल्यों के पतन के युग में रामदास और त्यागराज द्वारा अपनाए गए, संत तुलसीदास द्वारा श्रीराम के माध्यम से प्रतिपादित नवधा-भक्ति के मार्ग को भले ही न अपनाए, मगर नैतिक आचरण के साथ समूचे जगत व समाज के अस्तित्व के लिए एक सार्थक मार्ग है, जिससे नैतिक आचरणवाले मनुष्यों का अस्तित्व संभव है। क्योंकि नवधा-भक्ति केवल भक्ति का मार्ग नहीं है, वह श्रेष्ठ आचरण का उपागम है।

तुलसीदास, रामदास, त्यागराज न केवल अपने वैयक्तिक जीवन के लिए इस मार्ग को अपनाने के पक्ष में नहीं थे, मगर लोकमंगल के व्यापक एवं पावन लक्ष्य से ही इस मार्ग को सुझाने के साथ-साथ

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स्वयं अपने जीवन में अपनाकर संघर्षमय जीवन व समाज की समस्याओं के लिए उपयुक्त समाधान खोज पाने में सफल हुए थे। ऐसे ही गुणों के आधार पर संत तुलसीदास को लोकनायकत्व की भूमिका मिली थी। सामाजिक संघर्ष के माहौल के बीच विभिन्न तत्वों में समन्वय स्थापित करने की विराट भूमिका के आलोक में आलोचकों ने 'लोकनायक' की संज्ञा से उन्हें अभिहित किया है।भक्त रामदास और संगीतज्ञ त्यागराज ने राम को देवता से बढ़कर एक साधारण मनुष्य के रूप में, अपने सखा के रूप में मानते हुए उनसे सदा संवाद स्थापित किया था। एक आदर्श पुरुषोत्तम के रूप में राम के प्रति उनका आकर्षण इस बात का संकेत है कि सच्चे हृदय और लायक नैतिक आचरण वाले आदर्श व्यक्तियों का समाज में आदर होना चाहिए और उनके प्रति अमिट विश्वास रखा जा सकता है, ऐसे व्यक्तियों के सदाचरण ही लोक कल्याणकारक हो सकता है। ऐसे ही गुणों की वजह से भक्त कवियों ने दास्यता को भी महत्व दिया है। श्रेष्ठ आदर्शों को अपनानेवाले व्यक्ति समाज के लिए, संसार के प्रत्येग मनुष्य के लिए अनुकरणीय हैं।

तुलसीदास, भक्त रामदास और संगीतज्ञ त्यागराज की कृतियाँ आज भी दुनिया में असंख्य श्रद्धालुओं की स्मृतियों, सुमधुर वाणियों में सुरक्षित रहते हुए अमर हो गए हैं। उनके विचारों की प्रासंगिकता न केवल वर्तमान के लिए है, मगर भविष्य के लिए भी जरूर हो सकता है। जिन साहित्यिक कृतियों, संवादों का सरोकार लोकहित है, उनका लोकमंगल की दृष्टि से सदा प्रासंगिकता रहती है। चर्चित तीनों भक्ति कवियों की भक्ति के सरोकार की भी इसी दृष्टि से प्रासंगिकता है।

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References to Musical Instruments in the Compositions of Sri Tyagaraja

Sruthi C L

Carnatic music is considered one of the oldest systems of music in the world. It is a very complex system of music that requires much thought, both artistically and technically. Its basis is the system of Ragas (melodic scales) and Talas (rhythmic cycles). Spirituality has always been the prominent content of it. The beautiful blending of the beauty and devotional element has made it extraordinary and divine. The basic idea behind classical music has been to see and seek the ultimate salvation. In fact, it has been told in Hindu scriptures that the easiest and best way to attain salvation is to sing the greatness of the Divine power. Therefore starting with Ugaboga in Raga Sindubhairavi, it tells us about the way to attain Godhead in the various yugas.

"krita yuga dalli dhyanavu
tretayuga dalli yajana yajnavu
dhana vaanta devataarcana dvaaparayuga dalli
kaliyuga dalli ganavu keshava endare kaikodu"

Meaning of the above Ugabhoga- In krita yuga, which is also called *Satya Yuga*, the way to salvation was *Meditation*, in *Treta Yuga* it was *Yajana* or *Yagna*, in *Dvapara Yuga* it was *Devarchana*. In *Kaliyuga*, the way to *Moksha* (salvation) is through *Nama Smaranam* with music. In Hindu scriptures, music and God have always been depicted together. Many deities have their own musical instruments and are all portrayed as lovers of music.

Musical instruments have been classified in India from early times on various criteria such as animate or inanimate material, modes of excitation or playing, type of material and so on .The commonest method is to classify them in terms of the vibrating material viz. Tata (Chordophone), Sushira (Aerophone), Avanaddha (Membranophone), and Ghana (Idiophone). Musical instruments are generally categorised under four heading:

1. STRINGED INSTRUMENTS are known as TATA Vadyas
2. WIND INSTRUMENTS are known as SUSHIRA vadyas
3. PERCUSSION INSTRUMENTS are known as AVANADDHA vadyas.
4. GHANA, Idiophone such as Cymbals

Musical Instruments are associated with GODS, GODDESSES and CELESTIALS as music is the language of GODS. For example, Lord Krishna, the first Flautists, while Lord Shiva is the embodiment of Nada (cosmic music) and

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Tandava (cosmic dance), who holds the kettle drum (Dhakka) Goddess Parvati is seen as the embodiment of Lasya, the feminine quality. Goddess Sarasvati, the source of wisdom is always associated with the Veena known as VIPANCHI which has also been referred in ***Soundarya Lahiri*** * of Adi Sankaracharya in 66th sloka:

Vipanchya gayanti vividham apadanam Pasupateh
Thvay'arabdhe vakthum chalita-sirasa sadhuvachane;
Tadhiyair madhuryair apalapitha-tantri-kala-ravam
Nijaam vinam vani nichulayati cholena nibhrutham.

The above sloka means "Oh mother of all. When you start nodding your head, muttering sweetly, 'Good, Good',to the Goddess Sarasvati, when she sings the great stories to you, of Pasupathi our lord, with the accompaniment of her Veena, she mutes the Veena by covering it with her cloth so that the strings throwing sweetest music, are not put to shame by your voice full of sweetness.

Many references to the Veena that has been used by Goddess Sarasvathi are made in old Sanskrit and Tamil literature, and musical compositions. In the above sloka Vipanchi Veena has been referred. Kacchapi Veena is also one kind of Veena which has been referred in the composition **"Sarasadalanayane"** of Harikeshanallur Muttiah Bhagavathar in raga saramathi which goes like this **"Karadhrta Pustaka Kamaniyanane Kamita Phalade Kacchapi Nirate"** .

Among the saints as well, Narada and Tumburu are found as Vainika – Gayaka i.e. experts in music and Veena. Nandi, the holy bull of Shiva, is the master of Laya and is associated with Maddala or Pakhawaj. Demi-Gods like Yakshas, Gandharvas, and Kinnaras are all proficient in music and musical instruments. In Hindu scriptures, music is known as Gandharva vidya.

References to musical instruments in connection with divine singing has also been made by the ***SANGEETA PITAHMAHA, SRI PURANDARA DASA*** in his compositions. Even before Tyagaraja, he has drawn out the prerequisites of a good musician. The below compositions describe the same:

Ragam: Sriranjani Talam :Adi

Pallavi

Taala beku takka mela bekuOlle vele beku ganapela bekombovarige

Anupallavi

Gala suddha vira beku tilidu hela beku
kalavala bidabeku kale mukha irabeku

Charanam

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Yatiprasa virabeku gatiga nillisabeku Rati pati pitanolu ati premavirabeku
Aritavarirabeku sabayalli harusa heccalubeku puranadara vithalana sthira chitta virabeku

In the above composition Purandara dasa says that there should be rhythm, there should be melody, but there should be peace. There should be metre and prosody, there should be no confusions; but there should be the love of the Lord in the song."

The appearance of the musical trinity on the horizon of South Indian music or Carnatic music in18th century was the new chapter in the history of Indian music. 18th century, particularly the between 1750-1850 was the most creative period of Carnatic music during which there were great composers and performers. Tyagaraja[1] (1767-1847), Muttuswami Dikshitar (1725-1834) and Syama Sastri (1762-1827) are known as SANGITA TRIMURTI and SANGITA MUMURTIGAL* of Carnatic music . They were all great scholars in Sanskrit and Telugu.

Among all the three, Tyagaraja was the composer who popularized the musical form "*KRTI*". He has composed Divyanama krtis, Utsava sampradaya krtis etc. The important features of his krtis are beautiful Sahitya and Raga bhava sangatis. Another important feature of his compositions is the lyrical content on account of high spiritual truth in them. Many of his compositions were related to Upanisads, Ramayana, Bhagavata purana, Vedanta, Bhakti, and greatness of Nada, Sangeeta, and Raga, as well as Vadya description.

Tyagaraja was not only a great Vaggeyakara but also a great Vainika. He has composed in different ragas on greatness of different deities like Rama, Krishna and Naradamuni referring to different musical instruments like Sruti vadyas – Tambura (Stringed instrument), Veena (Plucked Instrument), Venu vadya (Wind instrument) and Mridanga vadya (Percussion Instrument).

Tambura

- Tyagaraja has referred to Tambura in his composition **"Kaddanuvariki"**which is in **Ragam Todi** set to **Adi talam** expressing the glory and greatness of Sri Rama. The word tambura has occurred in the charanam of

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this composition which is like this **"Niddura Nirakarinci Mudduga Tambura Batti"**

The meaning is "Forgoing sleep, adorning the Tambura in the hand, with pure heart, and following aesthetic sense with full devotion, the devotees sung in praise of you. Are you not the protector of those who believe 'there is'? (God)"

- The reference to ***tambura*** has been given in the composition **"Koluvamare Gada"** in charanam **"vekuvajamuna velayucu tambura"** which is in *Ragam* Todi set to *Adi talam*. Here Tyagaraja says that he has been given the privilege of offering a grand royal seat to Sri Rama in his humble address. He says that getting up in dawn, holding the Tambura and be lost in singing glory of Sri Rama and praising enthusiastically His divine attributes.
- In the composition **"Atade Dhanyuduraa"** the word tambura has occurred in caranam **"Tumburuvale Tana Tambura Batti"** which is in Ragam Kapi set to Talam- chapu.

Veena

- **"Samsaarulaithe"** in Ragam Saveri is set to Adi tala is a rarely heard composition in which Tyagaraja has referred to the musical instrument Veena . This composition is in praise of Lord Krishna. Here the word Veena occurs in charanam **"Gavimpucu Veena Ganamulato"**. Here Tyagaraja[1] says that he is visualising the enchanting form of Sri Krishna without any pause. As long as they worship Lord there will not be any difference in domestic life to spiritual life.
- The next composition is in **Raga Bhairavi** set to **Adi Tala** where Tyagaraja portrays Narada as his Guru and the composition is "Sri naaradhamuni gururaaya"the word veena has been used in the charanam **"Rajillu Vine Gala Gururaya"**. Here Tyagaraja says "Oh Gururaya! Whose hands are adorned with splendid Veena and who is the protector of Tyagaraja..."
- The next composition in **Raga Kanada** which is **"Sri Naaradha Naadha"** set to Rupakam talam. This composition is on sage *Narada* and describing his greatness and sacred Nada dispensing His divine music. Tyagaraja describes in charnam **"Veda Janitavara Vina Vadana Tatvagjna"**. Tyagaraja

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praises Narada as one who is proficient at playing Veena whose unique musical sounds originated from the Vedas.

- The next composition is in **Raga Saramati** which is set to **Double Kalai Adi Talam. "Mokshamu galadhaa"** is about one attaining salvation. In this composition Tyagaraja mentions Veena in charanam **"veena vaadana loludau".**

Tyagaraja says "Is salvation attainable by anyone in this world, who has not realised the Self? The vital force *praana,* the air and *anala*, the fire, combine to generate *praNava*, the *Omkaara* (sound of Om). From that *Omkaara*, the seven musical notes emerge. To those who cannot intuitively perceive the mind of Siva, who worships *nada* through the *Veena*, is salvation attainable?"

Venu (Flute)

- **The reference to the musical instrument Venu is made in the pallavi of the composition which is on Lord Krishna.** The composition is "Venuganaloluni" in Ragam Kedaragowla set to Rupaka tala in Pallavi **"Venogana loluni".** Here Lord, who is fond of playing the flute, has been described in different ways for which Gopikas loved him. Tyagaraja praises Narada as one who is proficient at playing Veena whose musical sounds originated from the Vedas.

- The next composition in which the musical instrument Venu which is also called Murali is referred is "Samaja varagamana" which is in raga Hindolam and set to Adi tala: **"yadavakula murali vadana".** Meaning of the composition is O lord, with the majestic gait of a large elephant! O protector of the lotus-like hearts of the saintly! O Krishna, whose fame transcends time! The acme of the Vedas! O light in the mountain of music, based on the seven svaras of Goddess Sarasvati! Member of the Yadava clan! Player of the flute! O mysteriously attractive lord, worshipped by Tyagaraja!

- The next composition is in raga Sulini which is 35th Melakarta of 72 melakarta scheme. The composition is **"Prananaatha Birana"** set to **Deshadi Tala** .He is the first composer to introduce **Desadhi talam.** This composition is on Lord Krishna.In anupallavi he mentions Venu **"venuganamuce badiyaru"** meaning "Oh Balakrishna ! Protect me compassionately. Oh Dearest Lord! Did you not entice and entangle the sixteen thousand gopis inthe net of your love by irresistible melody of your flute?

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Mridangam

- Tyagaraja has referred in his composition **"Swara Raag Sudha"** which is in **Raga Sankarabaranam** and it is set to adi tala.. In charanam the Sahityam is ***"maddala tala gatula teliyakane"*** and the meaning of the composition is devotion blended with the nectar of svara and raga alone is capable of leading one to salvation. If one bangs the Mridanga wildly without being aware of the intricacies of the rhythmic art, can the result give joy? Yet if any one, naturally devoted to the Lord is also equipped with the knowledge of raga, he attains salvation short circuiting the endless cycle of births and deaths.
- Tyagaraja also exclaims in his composition, **"Sogasuga Mridanga Talamu"** which is in **Ragam Sriranjani** and is set to **Rupagam Tala.** In pallavi, Tyagaraja has mentioned Mridangam as "sogasuga **mridanga talamu** jata gurci ninu" which means "Who is the great musician who can please Thee with drum and cymbal? Who is there who can create a song with accuracy of tone, with correctness of prosody, replete with the wisdom of the scriptures with the nine rasas and true devotion"?
- The composition **"HaridhaasuluVedale"** is another example for the reference to Mridanga . It is in **Ragam Yamuna kalyani** and set to **Adi Talam.** The word Mridangam is mentioned **"Sangati Ganu Mridanga Ghosamulace Pongucu Vidhula Kegucu Merayucu".** Here Tyagaraja says "Magnanimous Lord! The grand spectacle of devotees arriving in procession with me. Uttering different names of Lord Rama with full devotion and singing sweetly to the accompaniments of the loud and rhythmic sounds of the MRIDANGA, the servants of Lord move about in great joy.

The importance of the instruments to the Carnatic music is on the whole inherent, and the list is endless. Tyagaraja has also made frequent reference to these instruments in his operas like Noukacharitram. He has also highlighted the use of Vadyatraya instrument

The later contemporaries of Trinity, like Mysore Sadasiva Rao and Gopalakrishna Bharathi, have also referred to the musical instruments in their composition. Mysore Sadasiva Rao has beautifully depicted in his krti "Paramadhbhutamaina Nee Seva" in Raga Khamas set to Khanda Triputa Tala Double Kalai mentioning how Lord Ranganatha of Srirangam enjoyed the instruments played by celestials for him "Ghana mridanga veena venu vadhyamula rasikula hayiga vaayimpa". Gopalakrishna Bharathi has referred in the krti "Aadiya Padame Gati Yendru"in the raga Varali set to adi tala double kalai as "Nandi devarum maddalam poda naaradarum tumburuvum paada".

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काव्यशास्त्रदृष्ट्या प्रतिभाविमर्शः

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कवते वर्णयतीति कविः कवयिता। कुङ ९५१ शब्दे इतिधातोः कबृ वर्णे ३८० इति धातोर्वा रौणादिके इप्रत्ययः। "अच् इः" उ-५७८। तस्य कर्म काव्यमिति "गुणवचनब्राह्मणादिभ्यः कर्मणि च"[1] इति ष्यञ् प्रत्ययः। तच्च कर्म अर्थात्सामर्थ्यात्काव्यशब्दस्य वर्णनार्थप्रकृतित्वलक्षणाद्वार्णनात्माकमेव लभ्यते। एतेन वर्णनात्मा सन्दर्भविशेषः काव्यमिति लक्षणे तदेव प्रवृति निमित्तं च काव्यशव्दस्येत्युत्कं भवति। तच्च काव्यं कविप्रतिभाया विना न सम्भवाति। प्रतिभा च काव्यघटनानुकूलशव्दार्थौपस्थितिः, सा च "प्रज्ञा नवनवोन्मेषशालिनी प्रतिभा मता" रुद्रटः[2]। प्रतिभा च शक्तिपदेन व्यवर्ह्रियते। "शक्तिश्च कवित्ववीजरूपः संस्कारविशेषः। यां विना काव्यं न प्रसरेत् प्रस्तुतं वा उपहसनीयं स्यात्"[3] वृत्तिः इति। "कवित्वविजं प्रतिभानम्" इति वामनः। कवित्वशक्तिं विना काव्यरचना असम्भव इति प्रतीयते। अतः उच्यते –

नरत्वं दुर्लभं लोके विद्या तत्र सुदुर्लभा। कवित्वं दुर्लभ तत्र शक्तिस्तत्र सुदुर्लभा॥[4]

परन्तु अत्र एकं प्रश्नमायाति प्रतिभायाः किं स्वरुपम् इति तथैव तस्याः किं लक्षणं तत्र किं प्रमाणं तस्याश्च किं प्रयोजनमित्यदिकमपि अधोलिखितस्थाने प्रस्तुतम भवति। प्रतिभानां वृध्दिः विशेष एव, एवंञ्च बुधिविषेष्पदेन केचनऽऽचार्याः स्फूर्त्याख्या (पण्डितराजकृतरशगङ्गाधरे तट्टीकाग्रन्थे च) ब्रुध्दीति स्विकुर्वन्ति। प्रतिभा शब्दस्य व्याख्यार्थं प्रज्ञाशब्दस्य प्रयोग भवति स्मृतिः, मतिस्तता प्रज्ञायाः पारस्परिकान्तमनेन प्रकारेण प्रदर्शितमस्ति "त्रिधा च सा (बुद्धिः) स्मृतिः मतिः प्रज्ञेति। अतिक्रान्तस्यार्थस्य

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[1] पाणिनि – ५-१-१२४

[2] व्याख्यासुधा ३-१-२५

[3] काव्यप्रकाशं श्लो. ३

[4] अग्निपुराणाम् ३३७.३.४

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स्मर्त्री स्मृतिः, वर्थमानस्य मंत्री मतिः, अनागतस्य प्रज्ञात्रि प्रज्ञा सा त्रिप्रकाराऽपि। कविनामुपकर्त्री[1] त्रिवेन्द्रम-संस्करणस्य काव्यप्रकाशस्य संप्रदायप्रकाशिनी टिकायां श्लोकोऽयं समागतः :-

स्मृतिर्व्यतितविषया मतिरागाभिगोचराः। बुद्धिस्तत्कालिकीज्ञेयाप्रज्ञात्रैकालिकी मता॥[2]

केचन प्रत्युत्पन्नमतिरेव (अमरकोष-तृतीयकाण्डे श्लो.१३) प्रतिभापदार्थः। किन्तु सर्वेषामाचार्याणां मतान्यधिकृत्य एवमवश्यमेव निर्णितं भवति यत्प्रतिभा प्रत्युत्पन्नमतिरेव वाक्यार्थः। प्रत्युत्पन्नमतिपुरुषः शास्त्रवहिर्भुतान् पदार्थानप्यधिकृत्य स्वकीयं विचारं विदुषां समक्षमुपस्थापयति। ये खलु प्रतिभाशालिनः विद्वांसः भवन्ति,तेषां वैशिष्ट्यं विद्वत्सदसि नूनमेव प्रस्तुतं भवति, तत्सकाशादेव ते विद्वांसः विद्वत्समाजे प्रतिष्ठां लभते। अत एव प्रतिभायाः प्रत्युत्पन्नमतित्वं लक्षणं सम्पन्नं भवति। प्रतिभात्वं जातिविशेष (रसगङ्गाधरः) एव, एवञ्च शब्दार्थात्मककाव्यकारनतावच्छेदकतयाऽनुमानेन (रसगङ्गाधरः) प्रतिभावाक्यार्थत्वं सिध्यति। कुत्रचित् स्थले प्रत्यक्षप्रमाणामाध्यमेनैव जातेसीर्धिर्भवति। यथा कार्यसमववायिकारनतावच्छेदकतया संयोगस्य विभागस्य वा समवायिकारणतावच्छेदकतयाद्रव्यत्वं जातिरिति सिध्यति तथैव स्वविषयकज्ञानसमवायित्वसंबन्धेन शब्दार्थौ प्रति समवायसंबन्धेन प्रतिभाकारणं (न्यायशास्त्रे) भवति। एवं शब्दार्थौ तद्विषयकज्ञानस्य समवायिकारणं चेतन आत्मा (न्यायशास्त्र) एव भवति, यतो ह्यात्मनि चतुर्दशसंख्यकाः गुणाः तिष्ठन्तीति न्यासिद्धान्तसिद्धं विद्यते।

एवञ्च यत्र प्रतिभा भवति, तत्काव्येषु विलक्षणचमत्कारः दृश्यते, तत्काव्येषु प्रतिपदं व्यावर्तकं भवति। यथा महाकविकालिदासेन प्रोक्तं कश्चित् कान्ता विरहगुरुणा--(मेघदूतम्) अत्र कवि मुख्यपात्रस्य नामोल्लेखो न कृत्वा कश्चित् शब्दस्य प्रयोगं कृतवान। अपि च यदि कवि कान्ता पदमपहाय अन्य किमपि स्त्रिवाचकं पदं सन्नीहितं स्यात् तर्हि विरहस्य गुरुत्वं न प्रतिपादयति।यतो हि कान्तायाः विरहः यथा भिषनदुःखद भवति, न तथा भार्यायाः। कारणं भार्या पुत्रवती भवति, कान्ता इदानीं पुत्ररहिता 'नवोढा' (साहित्यदर्पणे तृतीयपरिच्छेदे द्रष्टव्यम्) च भवति। कवेः एतादृशं वैलक्षणं न तु साधारक्षबुद्धिफलमपि तु प्रतिभाया एव फलम्। केषु कविषु जन्मतः एव प्रतिभा दृश्यते, केषुचित कविषुपासनात एव

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[1] काव्यमिमांसा पृ.१०

[2] पृ. १३

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प्रतिभाऽऽयाति। यथा - पन्दितप्रवरमधुसुदनप्रभुतिषु इति कर्णपरम्पराया श्रूयते। गायत्र्यारनुष्ठानं तेन 'मधुसूदन' महाविदुषा वारत्रयं कृतम् एवं कुत्रचित्स्थालविशेषे दृश्यते गुरुसकाशात्प्राप्ताशिवादैः छात्रा प्रतिभां लभ्यन्ते। कुत्रचिच्च व्युत्पतिरभ्यासाभ्यां प्रतिभायाः लाभोभवति।

वैयाकरणानां नागेषभट्टादीनां मते प्रतिभा वाक्यपदिये तु संज्ञावाचकशब्देषु नियतसंज्ञिनः ज्ञाने सति कल्पितपदार्थेन सिद्धाप्रतिभा एव वाक्यार्थः सिद्ध्यति। यथा -

विच्छेदग्रहणे प्रतिभान्येव जायते। वाक्यार्थ इति तामाहुः पदर्थैरुपपादितताम्॥[1]

पुनश्च वाक्यपदिये ताभिः प्रतिभाभिः वागपि प्राप्यते। ताश्च षड्विधाः प्रतिभाः -

स्वभावचरनाभ्यासयोगादृष्टोपपादिताम्। विशिष्टोपगताच्चेति प्रतिभां षड्विधांविदुः॥[2]

तत्र स्वभावतः प्राक्तन संस्कारः, चरणं साधनानुष्ठानम्, अभ्यासः सजातियप्रत्ययाभ्यासरूपं ध्यानम्, योगः समाधिः, अदृष्टम इष्टदेवताराधनादिजन्यं पुण्यम्, तैरुपपादिता उत्पादिता, विशिष्टोपगता, विशिष्टात् परावाक्साक्षात्कारविशिष्टाद आचार्याद, उपगता, विधिवत्प्राप्ता चेत्येवं प्रतिभां विदुरित्यर्थः।[3]

परन्तु चिरपरंपरावाहिनी काव्यसंसारे लोकत्तरवर्णनानिपुणकविकर्मकाव्यम्। अत्रैताद्रुशस्य काव्यस्य किं कारणमिति स्वाभाविका जिज्ञासा समुत्पद्यते। काव्यकारणनिर्माणविषयके ग्रन्थकर्तुणां विदुषां नैकदा मतानि सन्ति। कवेः काव्ये सत्यं शिवं सुन्दरञ्च भवद्दृष्टं भवतित्येतत एव विशिष्टं काव्यं वाङ्मये मुर्द्धन्यस्थानाधिष्टितं विदधति। अतः एवमेव काव्यस्य प्रशंसाक्षत्रे आनन्दवर्धनमाह -

प्रतियमानं पुनरन्यदेव वस्तवास्ति वानिषु महाकविनाम्।

यत्तत्प्रसिध्दावयवातिरिक्तं विभाति लावन्यमिवान्गनासु॥[4]

एवंविधस्य लोकत्तरवर्णनानिपुनकविकर्मकाव्यत्वस्य काव्यस्य च निर्माणे समुल्लासे च बहुशः काव्यशास्त्रिग्रन्थकर्थारः प्रतिभाव्युत्पत्ति अभ्यासश्चेत्येतत्रितायं हेतुः मन्यन्ते। यथा-

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[1] वाक्यपदीयम् - द्वितीयभागे

[2] वाक्यपदीयम् २.१५२

[3] अम्वाकत्रिव्याख्यायम्।

[4] ध्यन्यालोक. प्रथम-उल्लास. ४

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नैसर्गिकी च प्रतिभा श्रुतं च बहुनिर्मल्म। अभन्दश्चाभियोगोअस्याः कारणं काव्यसम्पदम्॥

न विद्यते यद्यपि पुर्ववासनागुणानबिन्धप्रतिभानमद्भुतम्।

श्रूयते यत्नेन च वागुपसिता ध्रुवं करोत्येव कंप्यनुग्रहम्॥[1]

काव्यप्रक़ाशकारमतेन अपि शक्ति (प्रतिभा), व्युत्पति, अभ्यासश्च काव्यहेतुः इति मन्यते। यथा–

शक्तिर्निरुपता लोकशास्त्रकाव्याद्यवेक्षणात्। कव्यज्ञशिक्षयाभ्यास इति हेतुस्तदुदभवे॥[2]

रुद्रटमहोदयेनऽपिकथ्यते - त्रितयमिदं व्याप्रियते शक्तिव्युत्पत्तिरभ्यासः॥[3]

परन्तु कतिपयानामग्रन्थकतृणां मते प्रतिभैव मात्रिकः गुणः श्रेष्टकवेर्भवति। अतः राजशेखरेणोक्तम् 'सा शक्ति केवलं काव्ये हेतुरिति यायावरियः' (का.मि.६.११)। वाग्भटोऽपि - प्रतिभैव च कवीनां काव्यकरणकारणम्॥ व्युत्पत्यभ्याशौ तस्या एव संस्कारकारकौ न तु काव्यहेतुः।[4]

पण्डितराजजगन्नाथोऽपि तस्य कारणं कविगता केवला प्रतिभा रसगङ्गाधरस्याष्टम पृष्ठे प्रतिभा एवं विधा सक्तिरस्ति यया सत्त्या कविं काव्यविषये रमणीयतया बोधभवति। आनन्दवर्धनमपि शक्तिशब्दस्योपचरितप्रयोगो प्रतिभायां प्रदर्शितः। यथा - "प्रतिभाव्युत्पत्त्योः प्रतिभा श्रेयसि॥"

दण्डीप्रभूतीप्राचीनग्रन्थकाराणां मते कविगता प्रतिभा नैसर्गिकी भवति। न केवलं दण्डी अपितु वामनदेवेन उक्तम् - यत्प्रतिभानमथवा प्रतिभामेव काव्यत्वस्य विजं मत्वैव काव्यस्योद्भवें कारनचक्रस्य कल्पनाऽजातय। 'कवित्वविजमं प्रतिभानम्। कवित्वस्य विजं कवित्वविजम्। जन्मान्तर्गतसंस्कारविशेषः कश्चित्। यस्माद्विनाकाव्यं न निष्पद्यते निष्पन्नं वा हास्यायतनं स्यात्।[5] अचार्याभिनवगुप्तस्य काव्यविधा-गुरुश्रिभाट्टतौतस्तु कविम् ऋषितुल्यो वदति। यथा –

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[1] काव्यादर्श १.१०३.४

[2] काव्यप्रकाश १-३

[3] काव्यालङ्कारः १-१४

[4] अलङ्कारतिलके पृ. २

[5] काव्यालङ्कारसूत्रवृति-१.३.१६।

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नानृषिः कविरित्युक्तंमृषश्च कविदर्शनात्। विचित्रभावधर्मांशतत्वप्रख्या च दर्शनात्॥

सतत्त्वदर्शनादेवशास्त्रेषु पठितः कविः। दर्शनव्दर्णनाञ्चथरुढ़ालोके कविश्रुतः॥ [1]

तस्यमतमुसारेण ऋषिमध्ये प्रतिभायाः निवासोऽस्ति। यस्याः प्रतिभायारुन्मेषोवर्णने भवति-

प्रज्ञानवोनवोनमेषशालिनी प्रतिभा मता। तदनुप्राणनाजिवव्दर्णना निपुणःक कविः॥ [2]

अतः प्रतिभा एव काव्यस्योद्भवस्य हेतुरस्ति। वस्तुतः भट्टतौतरस्य मतमिदं वार्ताभिमामभि-लक्षयति यत् कोऽपि कविः व्युत्पत्यभ्यासप्रतिभावलेनैव कोऽपि काव्यक्रीयाकर्तुं शक्यते अन्यथा नैव। अत एव उच्यते – प्रतिभा अपुर्ववस्तुनिर्मानक्षमा प्रज्ञा तस्याविशेषोरसावेशवैशद्यसौन्दर्यकाव्यनिर्माण-क्षमत्वम्। तथा – शक्तिः प्रतिभानं वर्णनियस्तुविषयनुतनोल्लेखशालित्वम्। अपि च वाग्भटेनोक्तम् -

प्रसन्ना पदमव्यार्थयुक्त्युदबोधविधायिनि। स्फुरन्तीसत्कवेबुरद्धि प्रतिभासर्वतोमुखी॥ [3]

आलङ्कारिक भामहस्य मतेन कवितायाः समुद्भवे प्रतिभा एव आवस्यकी।

तेनोक्तं - काव्यं तु जायते जातु कस्यचित्प्रतिभावतः।

शब्दाभिधेये विज्ञाय कृत्वा तद्विदुपासनम्। विलोक्यान्य निबन्धांश्च कार्यः काव्यकियादरः॥

गुरुपदेशादध्येतुं शास्त्रं जडधियोअप्यलम्। काव्यं तु जायते जातु कस्यचित्प्रतिभावतः॥ [4]

पाश्चात्यकबिनां मतानुसारेण कविकल्पना एव प्रतिभा भवति। अतः- Coleridge says-"the systematic and magical powers, to which we have exclusively appropriated the name of imagination .....reveals itself in the balance ....novelty and freshness with old and familiar objects." Also "the sense of musical delight....with the power of reducing multitude.....one predominant thought or feeling." "poetry is the art of expressing in melodious words, thoughts, which are the coutions of imagination and feelings". (chambers dictionary) ध्यनिवादिनः आचार्याणां मते –

वाल्मीकिव्यतिरिक्तस्य यद्येकस्याऽपि कस्याचित्। एष्यते प्रतिभार्थेषु तत्तदानन्त्यमक्षयम्॥ [1]

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[1] काव्यानुशासनम् प्रु. ३७९।

[2] भट्टतौतकृत काव्यकौतुकस्येकविंशतितमे पृष्टे द्रष्टव्य।

[3] वाग्भटालङ्कार०१-४।

[4] कव्यालन्करः १-५।

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अयं तु काव्यहेतुतत्वस्य मूलभूत प्रतिभातत्व विचारोअभवत्।अस्य प्रतिभातत्वस्यैव स्पन्दभुतं काव्यहेतुतत्वमिदमस्ति। प्रतिभा कवेः तृतीयनयनदिव्यदृष्टिवेति मन्यते। यया त्रिकालद्रष्टा कविः कल्पना-राज्ये विचरति। अतः महिमाभट्टस्य व्यक्तिविवेके उक्तंमस्ति – सा हि चक्षुर्भगवत स्त्रुत्यमिति गीयते।

येन साक्षातकारोत्येष भावंस्त्रैकाल्यवर्तिनः ॥[2]

उपरोक्त समाक्षायाः वयं सर्वे जानीमः प्रतिभा एवं विधा बौद्धिकशक्तिरस्ति यया शक्त्या नवनवोन्मेषशालिनां विचाराणां प्रादुर्भावो भवति।एवञ्च काव्यानुशिलन-काव्यरचनाभ्यास–काव्यज्ञसेवाऽवेक्षण-पदयोजनाकौशले प्रतिभानाऽवधानां साधनोपकरणसङ्ग्रहाः यदि भवन्तु तदैव काव्यस्य सिद्धः सम्भवति। प्रतिभावलेन सर्वकार्यः सिद्धिर्भवति अपितु कवेः काव्यमपि विश्वद्वारे प्रसिद्धं वर्तते इति मम आशयः।

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[1] ध्वन्यालोकः – उद्योते ४।

[2] व्यक्तिविवेकम्।

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T. A. Saraswathi Amma: The Woman Genius in the History of Indian Mathematics

P. M. Vrinda

Ancient Indians have been discussing geometry from the period of *Sulbasūtra* itself. During the former half of the 19th century when Indian mathematics had not got a wide and serious attention of scholars all over the globe, B. B. Datta and A. N. Singh brought out the study of the history of Indian mathematics. But they did not give a special focus on geometry.[1] T. A. Saraswathi Amma pursued the study of the geometry in ancient and medieval India in which she delves deep into mathematical texts of medieval Kerala.[2]

T. A. Saraswathi Amma(1921-2000) was born in a well-educated family in Ernakulam, Kerala.[3] She took her graduate degree in Physics and Mathematics from University of Madras and Master's Degree in Sanskrit from Banaras Hindu University. She also took another Master's degree in English literature from Bihar University. She worked as Sanskrit Lecturer in Thrissur Kerala Varma College and Ernakulam Maharajas College during 1950's.[4] Her doctoral research was under the guidance of Prof. V. Raghavan. It was Prof.Raghavan who inspired and initiated her into the field of research in Indian mathematics. Her thesis '*Geometry in ancient and medieval India*' was published by Motilal Banarsidass, Delhi in 1979.[5] Her sharp acumen in both mathematics and

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[1] B.B.Datta and A. N. Singh had planned to publish geometry as Part III in their book '*History of Hindu Mathematics*'. The first part is published in 1935 and the second volume is in 1938. Later, the part containing geometry was published in *Indian Journal of History of Science*, Vol.15, no.2, pp.12-188, 1980.

[2] "The mathematical genius of the ancient Indians was mainly computational and led to spectacular achievements in arithmetic and algebra. But the basis and inspiration for the whole of Indian mathematics is geometry". *Geometry in ancient and medieval India*, T. A. Saraswathi Amma, Motilal Banarsidass, Delhi, First Edition, 1979, p.1.

[3] Rajalakshmi, the renowned Malayalam writer, was the sister of T.A.Saraswathi Amma. Her writings in Malayalam which got wide acclaim had clear and strong feminist leanings. We may remember that those were times when the feminism had not even gained the status of a serious discipline. She committed suicide at the young age of 35.

[4] This is communicated by Er.Balagopal, son of T.A.Saraswathi Amma, who lives in Australia. Besides this Dr.V. K. Vijayan, retired from Thrissur Kerala Varma College, also says that the famous Sanskrit scholar and Aksharaslokapandita N. D. Krishnanunni, Prof. Hariharan and Prof.Savithri were her colleagues in the Sanskrit Department, Thrissur Kerala Varma College. I am grateful to both Er. Balagopal and Dr.V.K.Vijayan for these valuable informations.

[5] It was submitted to the University of Madras in 1962.

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Sanskrit helped her achieving a significant name in the field. Her work designed in ten chapters deals with various geometrical figures in detail. In the introductory chapter, she stresses on three points viz. 1. Presence of proofs in the visual form 2. Utilitarianism of Indian mathematics and 3. Circle oriented nature of Indian mathematics. The ninth chapter on Geometrical Algebra has much significance from the perspective of Kerala mathematics. Here she gives the geometrical demonstration of Citrabhanu explained in the *Kriyakramakari* commentary.

Saraswathi Amma on Indian mathematics - Saraswathi Amma opened up the pan-Indian study of geometry in ancient and medieval times especially those of *Sulbasūtra* period. In her fine study, she points out the facts related to the text *Sulbasūtra* which clearly opposes the argument raised by G.R.Kaye.[1] She analyses the *Sulbasūtra*-s of Apastamba, Baudhayana, Manava and Katyayana under three heads 1. The enunciation of the theorem of the square of the diagonal (which is popular in the name of the ancient Greek mathematician Pythagorus) 2. The construction of several geometrical figures 3. The geometrical concepts involved in the theorems and the constructions. The last point which she discusses is of great significance as it contains the logic behind the first two.

Saraswathi Amma has noted down the mathematical references in the Jaina texts viz. *Suryaprajnapti*, *Candraprajnapti* and *Jambudvipaprajnapti*. And she has also stated that the *Karanagatha*-s in the Jaina mathematics are unfortunately lost. Thus the real contribution of Jaina mathematicians can only be known from the commentaries of Jaina texts and from later mathematicians like Bhaskara I.

The history of Indian mathematics is treated by Saraswathi Amma with special focus to Aryabhata.[2] Along with this, she demarcates the theorems which were formulated by Brahmagupta about cyclic quadrilaterals in detail. She explains how the later Indian mathematicians like Paramesvara have formulated their theorems on cyclic quadrilaterals by keeping the scope of Brahmagupta's theorem in mind. Thus she draws the more effective version developed in the mathematical tradition of Kerala

Kerala mathematics - A Brief Outline - It would be proper to have a general outline of various stages of development in the history of Kerala

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[1] T. A. Saraswathi Amma, op. cit., pp.58-60.

[2] According to Saraswathi Amma, Indian mathematics especially Kerala mathematics is very much indebted to Aryabhata.

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mathematics rather than directly entering into the working nature of T. A. Saraswathi Amma. The scholars like A.B.Keith, G.R.Kaye hold the view that there was no mathematical activity in the field of Indian mathematics. It is in this background that C.M.Whish(1794-1838), civil servant of the Madras Establishment of the English East India Company, affirmed the role of Kerala mathematicians subsequent to Bhaskara II through his paper *'On the Hindu quadrature of the Circle, and the infinite series of the proportion of the circumference of the diameter exhibited in the four Sastras, the Tantra Sangraham, Yucti Bhasha, Carana Padhati and Sadratnamala'* presented at Royal Asiatic Society, London in 1832.Unfortunately he died in 1838. After his death, his studies did not get enough attention among the scholarly world. Thereafter B.B.Datta and A.N.Singh jointly authored *History of Hindu Mathematics* in two volumes in the years 1935 and 1938 respectively. This work, considered as the authentic text in the field of Indian mathematics, merely refers to the names of the Kerala mathematicians Paramesvara,[1] Nilakantha[2] and Sankaravarman.[3] Their contributions to the development of science are not at all assessed properly. Ulloor and Vatakkumkur also provide references about Kerala mathematicians and their works. The relentless pursuits of C. T. Rajagopal and his colleagues in the 1940's needs special mention in this regard. But one could not rely completely on their papers to get an overall account of Kerala mathematics as their explanations have a mathematical outlook. Thus the monograph *'Astronomy and mathematics in Kerala'* by K.Kunjunni Raja (1963) became widely accepted.

K. V. Sarma[4] made sufficient efforts to bring out critical editions of several Kerala mathematical texts including *Drgganita*, *Kriyakramakari* and *Tantrasangraha*. He wrote many research papers in English and Malayalam based on Kerala mathematics. The critical editions and studies by Sarma thus became source material for researchers. In 1991, George Gheverghese Joseph[5]

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[1] *Astronomy and mathematics in Kerala,* Kunjunni Raja, The Adyar Library and Research Centre, Madras, 1995 pp.19-26. *A History of the Kerala school of Hindu Astronomy*, K.V.Sarma, Vishveshvaranand Institute, Hoshiarpur, 1972.pp.52-54.

[2] Kunjunni Raja, ibid., pp. 26þ35. K.V.Sarma, pp. 55 - 57.

[3] Kunjunni Raja, ibid., pp. 48þ49. K.V.Sarma, pp.78.

[4] K.V.Sarma (1919-2005) was born at Chengannur in Alappuzha district. He edited about thirty astronomical and mathematical works of Kerala. He received President's honour for Sanskrit scholarship.

[5] George Gheverghese Joseph is devoted his researches on social and historical backgrounds of Mathematics. His first book *The Crest of the Peacock: Non-European roots of Mathematics* is

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published *The Crest of the Peacock: Non-European roots of Mathematics* from Penguin Books, London. This opened up a new vigour in the study of Kerala mathematics.

Saraswathi Amma on Kerala mathematics - During her research work, Saraswathi Amma mainly confronted two problems such as 1) The absence of critically edited mathematical texts and 2) The absence of translations and studies to the edited works. She had to manage her work with the manuscripts of *Kriyakramakari* commentary of *Lilavati* and *Vivarana* commentary of *Lilavati* by Vatasseri Paramesvara. K. V. Sarma's critical editions on *Kriyakramakari*, *Tantrasangraha* and *Yuktibhasha* became edited only after her work. This truly heightens the potential of Saraswathi Amma.

Secondly the absence of translations and studies to the edited works viz. *Aryabhatiyabhashya* and *Tantrasangraha* created the problems to define the technical terms. Indian sastraic tradition always bears its own technical language and terms. Thus one must have sound knowledge in these two to understand the language and technical terms properly. Saraswathi Amma had this. The glossary of geometrical terms given at the end of her work also proves this.[1] She made translations to the textual portions of *Kriyakramakari* and *Aryabhatiyabhashya*. Thereafter, almost all studies on Kerala mathematics have been written on the basis of her book or the research articles.

1. Courageous effort to study the mathematical manuscripts in Kerala - Most of the mathematical texts Saraswathi Amma studied had not been published then. And she procured the manuscripts from the scholars like K.V.Sarma and Maru Tampuran. She examined the manuscripts carefully and gave possible English renderings.[2] She also put forth some relevant observations such as Paramesvara's formula for the circum-radius of a cyclic quadrilateral and geometrical nature of Keralite texts. Datta's work was the only available source for reference then. But those two volumes do not deal with the geometrical aspects of Indian mathematics.[3]

2. Striking observations on Paramesvara - It was Saraswathi Amma who established Vatasseri Paramesvara of 15th century A.D as the founder of the

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widely accepted and Italian, Spanish and Japanese translations. He also published his second book *A passage to Infinity: Medieval Indian mathematics from Kerala and its impact* (2009) which deals with medieval Kerala mathematics.

[1] *Geometry in ancient and medieval India*, T.A.Saraswathi Amma, Motilal Banarsidass, First edition, Delhi, 1979, pp.261-66.

[2] T.A.Saraswathi Amma, op. cit., pp.106-108, pp.150-152, pp. 230-236.

[3] The first volume is on arithmetic and the second volume deals with algebra.

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formula for the radius of a circle in which a quadrilateral is inscribed. The verse in his *Vivarana* commentary on *Lilavati* is as follows:-

दोष्णां द्वयोर्द्वयोर्घातयुतीनां तिसृणां वधात्। एकैकोनेतरत्र्यैक्यचतुष्कवधभाजिते॥

लब्धमूलेन यद्वृतं विष्कम्भार्द्धेन निर्मितम्। सर्वे चतुर्भुजक्षेत्रं तस्मिन्नेवावधिष्ठते॥

Its English translation given by Saraswathi Amma is -"The three sums of the products of the sides taken two at a time and diminished by the fourth. If a circle is drawn with the square root of this quantity as radius, the whole quadrilateral will be situated on it".[1] i.e., if a, b, c and d are the sides of a quadrilateral, then the radius of the circle =

$$\sqrt{(ab+cd)(ac+bd)(ad+bc)/(a+b+c-d)(b+c+d-a)(c+d+a-b)(d+a+b-c)}$$

Saraswathi Amma drew out its detailed proof from *Kriyakramakari* commentary of *Lilavati*. It was believed that Lhuilier discovered the formula for the first time. This was pointed out by K.V.Sarma to the scholarly world.[2]

3. Reconstruction of mathematical results in unpublished Keralite works - Saraswathi Amma's serious efforts to unravel the mathematical steps involved in Keralite texts are much praiseworthy. A few of the mathematical manuscripts were published. So she had to work upon the unpublished manuscripts like *Kriyakramakari* and Paramesvara's *Vivarana* commentary on *Lilavati*. And she also gave the English renderings to some relevant passages of *Aryabhatiya-bhashya*, *Kriyakramakari* and *Yuktibhasha*. At some points, she has her own methods for description.[3]

While working on the text *Tantrasangraha*, she got confused at some mathematical portions. This indirectly hints the need of good editions of the text. Later it was critically edited by K. V. Sarma.[4]

4. Geometrical outlook of Aryabhata School - Saraswathi Amma clearly understood that the Aryabhata School follows the geometrical nature in their mathematical explanations. Bhaskara I's commentary on ***Aryabhatiya*** is considered to be the first work in the Aryabhata Schoo.[5] Coming to lineage of Kerala mathematiccians, the same geometrical treatment can be seen.

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[1] T.A.Saraswathi Amma, op.cit., p.108.

[2] *A History of the School of Hindu Astronomy*, K. V. Sarma, pp.19-20.

[3] T. A. Saraswathi Amma, op.cit., p.108.

[4] *Tantrasangraha of Nilakantha Somayaji with Yuktidipika and Laghuvivrti of Sankara*,(Ed.) K.V.Sarma, Vishveshvaranand Vishva Bandhu Institute of Sanskrit and Indological Studies, Punjab University, Hoshiarpur,1977.

[5] ibid., p.9.

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Today Saraswathi Amma is known only through the footnotes and bibliographies of K. V. Sarma and George Gheverghese Joseph. Nobody knows the verve in her research. Her attempt to record the knowledge directly from the manuscripts is much praiseworthy. It is a must to quote or analyse her observations to study Kerala mathematics. Thus it is also very significant to evaluate the studies of Saraswathi Amma who bring forth the geometrical system evolved in the Indian tradition especially that of Kerala.

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काव्यप्रकाशे रससूत्रविचारः

देवस्मिता वारिक

'काव्यप्रकाशः' श्रीमम्मटाचार्यस्य सर्वत्तोमकृतिः इति।साहित्यशास्त्रे मम्मटाचार्यः चन्द्रः इव प्रतिभाति इति। तस्य काव्यप्रकाशः एकस्वतन्त्रकृतिः। काव्यप्रकाशे मम्मटाचार्यः विभिन्नानिबिषयानि आलोचितवान् ।तेषु चतुर्थ-उल्लासस्य रससूत्रविचारः अन्यतमः।रसस्योपरि नाट्यशास्त्रे भरतमुनिना उक्तम् - "विभावानुभावव्यभिचारिसंयोराद्रसनिष्पत्तिः इति"॥

भरतमुनिनाऽनुसारेण विभाव-अनुभाव-व्यभिचारीभावैः सह रति आदि स्थायीभावाः रसत्वं प्राप्नोन्ति। अस्य सूत्रस्योऽपरि श्रीभट्टलोल्लट-श्रीशंकुक-श्रीभट्टनायक-श्रीअभिनवगुप्ताचार्याः चत्वारि विद्वांसः क्रमेण मीमांसा-न्याय-सांख्य-अलंकारशास्त्राणि आधारीकृत्य स्वस्वमतानि उपस्थापितवन्तः। रसस्योऽपरि श्रीभट्टलोल्लटस्य उत्पत्तिवादः। श्रीशंकुकस्य अनुमितिवादः। श्रीभट्टनायकस्य मुक्तिवादः । तथा श्रीअभिनवगुप्ताचार्यस्य अभिव्यक्तिवादः प्रसिद्धम्।

श्रीभट्टलोल्लटस्य उत्पत्तिवादः - "विभावैर्ललनोद्यानादिभिरालम्वनोद्दीपनकारणै-रत्यादिको भावो जनितः अनुभावैः कटाक्षभुजाक्षेपप्रभुतिभिः कार्यैः प्रतीतियोग्यः कृतः व्यभिचारिभिनिर्वेदादिभिः सहकारि-भिरुपचितो मुख्यया वृत्त्या रामादावनुकार्ये तद्रूपतानु-सन्धानान्नर्त्तकेऽपि प्रतीयमानो रस" इति भट्टलोल्लट प्रभृतयः।

सर्वप्रथमं रत्यादि स्थायीभावः,नायकनायिकादि आलम्वनविभावः तथा स्रक्-चन्दनादि उद्दीपन-विभावैः उत्पाद्य-उत्पादक तथा जन्यजनकभावसम्बन्धतया उत्पन्नं भवति। उत्पन्नस्थायीभावाः कटाक्ष-पातभुजसञ्चालनादि अनुभावेन गम्यगमकभावसम्बन्धेन अभिव्यक्तः भवति। अभिव्यक्ताः रत्यादिस्था-यीभावानां व्यभिचारीनिर्वेदादिभिः सहकारीकारणैः पोष्यपोषकभावसम्बन्धेन पुष्टः भवति। केचनाः पण्डिताः उत्पत्तिवादस्य अपरनाम 'आरोपवादः' इति वदन्ति। उदाहरणस्वरूपः - रामादौ विद्यमानः रतिभावः रामसमानवेशविन्यासयुक्तः नायकस्योऽपरि अभिनयेन रसरूपेण परिणमति। इति भट्टलो-ल्लटस्य मतः। तस्य मतानुसारेण रामादौप्रधाननायकेषु रसस्य निष्पत्तिः कथितं, न तु सामाजिके इति ।

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तेन मतेन नटे रामदुष्यन्तादिनां तथा रत्यादि स्थायीभावानां आरोपेण रसास्वादः इति तु न युक्तियुक्तः। अर्थात् वयं एकं उदाहरणं दातुं शक्नुमः। यथा – वीररसे श्रृङ्गाररसस्य आरोपमात्रेण श्रृङ्गाररसस्य अनुभवः न भवितुम् शक्यते। दुःखे सुखस्य आरोपेण सुखस्य उपलब्धिः भवितुम् शक्यते वा? यदि न भवितुम् शक्यते, तर्हि नटे रामादौ तथा रत्यादि स्थायीभावानां आरोपमात्रेण रसास्वादः न सम्भवति इति। अतः श्रीभट्टलल्लटस्य मतं तु श्रीशंकुकेन खण्डितम् । तस्य मतानुसारेण अनुमानेन एव रसस्य निष्पत्तिः इति।

श्रीशंकुकस्य अनुमितिवादः - शंकुकस्य भरतसूत्रस्योऽपरि व्याख्या 'अनुमितिवादः' इति नामेन प्रसिद्धः। सः नैयायिकः आसीत् । तस्य मतानुसारेण रसस्य उत्पत्तिः न भवितुम् शक्यते इति। रत्यादि स्थायीभावानाम् पूर्वोक्त विभावानुभावैः सह अनुमाप्य-अनुमापकः भावसम्बन्धः इति। अत्र रसः अनुमाप्य। तथा विभावादि तस्य अनुमापकः इति। सहृदयाः अनुमितिकर्त्ता। उदाहरणं - यथा पर्वतं दृष्ट्वा 'अग्निः' इत्यस्य अनुमानं। एतेनप्रकारेण सीता-दुष्यन्त-शकुन्तलादीनाम् वेशधारणं कृत्वा,तथा तेषां अनुकरणीकृत्वा मटे निर्वेद-ग्लानि आदि व्यभिचारीभावान् दृष्ट्वा रसस्य अनुमानं इति अनुमितिवादः। लोके चतुः प्रकारेण ज्ञानप्रसिद्धं। यथा - A. सम्यक्ज्ञानं, B. मिथ्याज्ञानं, C. संशयज्ञानं, D. सादृश्यज्ञानं

यथा प्रोक्तं काव्यप्रकाशे - 'न रामोऽयमित्यौत्तरकालिके बाधे रामोऽयमिति रामः स्याद्वा न वाऽयमितिरामसदृशोऽयमिति च सम्यग्मिथ्यासंशयसादृश्यप्रतीतिभ्यो विलक्षणया चित्रतुरगादिन्यायेन रामोऽयमिति प्रतिपत्तया ग्राह्ये नटे। A. सम्यक्ज्ञानं-राम एवायम्,अयमेव राम इति।, B. मिथ्याज्ञानं - न रामोऽयमितौत्तरकालिके वाधे रामोऽयमिति। C. संशयज्ञानं - राम स्याद्वा न वाऽयमित, D. सादृश्यज्ञानं - रामसदृशोऽयमिति

अतः प्रश्नं भवितुम् शक्यते। तर्हि प्रश्नं भवितुम् शक्यते। 'चित्रतुरगन्यायः' नाम कः? चित्रतुरगन्यायः इत्युक्ते अर्थात् चित्रफलके अशचित्रं दृष्ट्वा,आकारानुसारेण सहसा अश्वज्ञानं प्रतितिः इति। एतेनप्रकारेण 'वेषविन्यास' तथा वाक्प्रयोगानुसारेण रामस्य समानता कारणत्वात् 'रामोऽयमिति' ज्ञानं। अतः रामरुपेण ग्राह्य नटे रत्यादिस्थायीभावानां अनुमानं कर्त्तुं शक्यते इति 'अनुमितिवादः'।

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भट्टनायकस्य मुक्तिवादः - "न ताटस्थेन नात्मगतत्वेन रसः प्रतीयते नोत्पद्यते नाभिव्यज्यते, अपि तु काव्ये नाट्ये चाभिधातो द्वितीयेन विभावादिसाधारणीकरणात्मना भावकत्वव्यापारेण भाव्यमानः स्थायी सत्त्वेद्रेकप्रकाशानन्दमयसंविद्विश्रान्तिसतत्वेन भोगेन भुज्यते इति भट्टनायकः। "भट्टनायकस्य मतः 'मुक्तिवादः' एव विख्यातः ।तस्य सिद्धान्तः सांख्यसिद्धान्तऽपरि आधारितः इति। तस्य मतानुसारेण रसः न प्रतीयते, नोऽत्पद्यते,नाभिव्यज्यते इति। रसस्य प्रतीतिः नटे न भवति।प्रेक्षके एव भवति।" रस्यते अस्वाद्यते इति रसः"। अविद्यमानवस्तूनाम् विद्यमानवस्तुरूपेण अनुमानं न एव प्रमाणम्। रंगमंचे यदि रामसीतावेशधारीणाम् अभावः वर्तते। तदा रत्यादि स्थायीभावानाम् अपि अभावः वर्तते।यदा रंगमङ्चे नाटकं प्रदर्शयति, तदा प्रेक्षकान् मनसि रत्यादिस्थायीभावाः जायन्ते। एतत् स्थायीभावाः जायन्ते।एतत् स्थायीभावः रसत्वं प्राप्नोति। रसः एव नोत्पद्यते। न प्रतीयते। नाभिव्यज्यते। केवल प्रेक्षकान् अनुभूयते इति। अतः रसस्य आशयः नटे न भवति, प्रेक्षके एव भवति।

अभिनवगुप्तस्य अभिव्यक्तिवादः - अभिनवगुप्तः श्रीशंकुकादीनाम् मतस्य विरोधी आसीत्। तस्य सिद्धान्तः अभिव्यक्तिवादः नामेन प्रसिद्धः।तेन मतेन रसः नोऽत्पद्यते, न हि अनुमीयते,न तु प्रेक्षकान् अनुभूयते। रसः एकस्वतन्त्रः एव। रसः सहृदयसामाजिक-मनुष्यणाम् मनसी स्थायीभावः इति। अतः स्थायीभावः रसः इति उच्यते। एतेनप्रकारणसहृदयानाम् मनसी दिव्यचमत्कारउत्पन्नकारीणि श्रृंगारादी रसपदवीं प्राप्तुं शक्नुवन्ति। एतेषु मतवादेषु अभिनवरगुप्ताचार्यस्य अभिव्यक्तिवादः अन्यतमः तथा श्रेष्ठः भावः इति रससूत्रविचारः।

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शुकनासोपदेशे लक्ष्म्याः महत्त्ववर्णनम्, तस्य प्रकृतकालीनप्रस्तुतता च

Anirudha Kondi

जयन्ति ते सुकृतिनो रससिद्धाः कवीश्वराः। नास्ति येषां यशःकाये जरामरणजं भयम्॥[1] इति कविजनानाम् अमरत्वं नीतिशतके प्रतिपादितं भर्तृहरिणा। काव्यशास्त्रविदा आनन्दवर्धनाचार्येणापि 'कालिदासादयः पञ्चषाः महाकवयो गण्यन्ते' (ध्वन्यालोके प्रथमोद्योते) इत्युक्तम्। तेनोक्तेषु पञ्चषेषु महाकविषु गद्यकाव्यचक्रवर्ती बाणभट्टः अवश्यमन्तर्भवति इत्यत्र न कोपि संशयः। 'बाणोच्छिष्टं जगत्सर्वम्' इत्येषा एव उक्तिः तस्य महाकवित्वस्य काव्यद्वारा प्राप्त-अमरत्वस्य च समर्थिका भवति।

गद्यकाव्यस्य कथा-आख्यायिकारूपप्रकारद्वये अपि स्वीयं महत्काव्यनिर्माणचातुर्यं प्रदर्शितवान् बाणभट्टः। तत्रापि कादम्बरी विशिष्यते- 'कादम्बरीरसज्ञानामाहारोऽपि न रोचते' इत्युक्त्या। कथारूपे अस्मिन् काव्ये बाणभट्टः 'लोकोत्तरवर्णनानिपुणः कविः' इत्युक्तिं प्रतिपदं सार्थकयन्निव, स्वस्य लोकोत्तरवर्णनानैपुण्येन सहृदयान् आनन्दनिमग्नान् करोति। यद्यपि काव्यमिदं विप्रलम्भशृङ्गारप्रधानं तथापि बाणमहाकवेः अगाधं लोकज्ञानं, हिताहितविवेकः, धर्मज्ञता, जीवनदर्शनम् इत्यादयः बहवः विचाराः तत्र सान्दर्भिकतया अनन्यसाधारणतया च निबद्धाः सन्ति। तेषु अन्यतमः भवति शुकनासोपदेशः, यः सर्वजनोपादेयतया कादम्बर्याः सारभूतभागः भवति, यं च विना कादम्बर्याः गुरुत्वमेव न स्यात्।

उज्जयिन्याः राजा तारापीडः स्वस्य पुत्रस्य चन्द्रापीडस्य विद्याभ्यासपरिसमाप्तेः अरनन्तरं, तं युवराजपदवीम् आरोहयितुं सर्वामपि सिद्धतां करोति। तत्समये, राजनीतिनिपुणः धर्मज्ञः प्रधानसचिवः शुकनासः मया द्रष्टव्यः, येन तस्य अनितरसाधारणतया दीयमानेन मार्गदर्शनेन स्वपितुः उत्तरदायित्वं वोढुं योग्यतां सम्पादयेयं, तथा सुशिक्षितो भवेयम् इति चिन्तितं चन्द्रापीडेन। तदर्थं शुकनासस्य दर्शनार्थम् आगतं चन्द्रापीडं प्रति 'राज्ञा कथं भाव्यम्' इति तथा उपदेश विहितः, येन न केवलं राजानः किन्तु सामान्यजनाः अपि जीवनमार्गम् आत्मसात्कर्तुं शक्नुयुः।

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[1] नी. श. – २४

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तत्र प्रधानतया लक्ष्म्याः अर्थात् अर्थस्य धनस्य प्रभुत्वात्मकं सामर्थ्यं, तस्या अधीनानां राज्ञां धर्ममार्गभ्रष्टता च निरूपिता शुकनासेन। जीवननिर्वाहार्थं धनमपेक्षते एव सर्वेषाम्। तत्र कमपि दोषम् अपश्यन्तः धर्मशास्त्रज्ञाः पुरुषार्थेषु तस्य स्थानमकल्पयन्। किन्तु तद्धनं धर्ममार्गेण अर्जितं भवेदित्येव अर्थापेक्षया धर्मस्य प्रथमतया स्थानं दत्तवन्तः। यदि कश्चन जनः धर्ममार्गात् विमुखो भूत्वा अधर्ममूलकतया च अर्थमर्जयति, तदा सः सर्वविधेनापि अधः पतति। एतदेव मनसि निधाय शुकनासः अधर्मार्जिता लक्ष्मीः कथं मानवं स्वमुष्टौ बध्नातीति वर्णयति।

यथा मधुकरी कमलवने अनवरतं विहरति, तथैव सा लक्ष्मीः सुभटानां खड्गमण्डलेषु विलसति। अत्र कमलवने विहरन्त्याः भ्रमर्याः उपमानेन इदं सुस्पष्टं भवति यत् भ्रमरी यथा एकस्मिन् पुष्पे नोपविशति, किन्तु पुष्पात् पुष्पं भ्रमति, तथैव इयं लक्ष्मीः रणरङ्गे जयलक्ष्मीरूपेण भटानां खड्गेषु विहरति। एकवारं एकः भटः जयं प्राप्नोति, तदनन्तरं सा लक्ष्मीः अन्यं भटं प्रति गच्छति, अर्थात् तस्य कृते जयं ददाति। एवम् सा एकत्र न तिष्ठति। इयं लक्ष्मीः क्षीरसागरात् जाता। तदा, तया सह अनेकानि वस्तूनि अपि जातानि। तानि च अस्मिन् श्लोके निबद्धानि सन्ति - लक्ष्मीः कौस्तुभपारिजातकसुरा धन्वन्तरिश्चन्द्रमाः गावः कामदुघः सुरेश्वरगजो रम्भादिदेवाङ्गनाः।

अश्वः सप्तमुखो विषं हरिधनुः शङ्खोऽमृतं चाम्बुधेः रत्नानीह चतुर्दशप्रतिदिनं कुर्युः सदा मङ्गलम्॥ इति। एतैः सह जाता सा सहवासवशात् तेषां दोषान् आत्मसात्कृतवती। वस्तुतः अत्र तेषु वस्तुषु यद्यपि कोऽपि गणनीयः दोषः नास्ति, तथापि लक्ष्म्या स्वीकृताः तेषां गुणाः दोषरूपेण परिणताः। यथा मित्राणि परिचिताः वा, अस्मत्तः वियुज्यन्ते अर्थात् देशान्तरं गच्छन्ति तदा परस्परं स्मरणार्थं किमपि वस्तु स्वीकरणीयम् इति आचारस्तु लोकेऽपि वर्तते एव। तथैव समुद्रमथनकाले जाता एते सर्वेऽपि जननानन्तरं भिन्नभिन्नदेशं जग्मुः, पारिजातवृक्षः सुराङ्गनाः ऐरावतं च स्वर्गं प्रति, कौस्तुभं विष्णोर्वक्षसि, अश्वः बलिचक्रवर्तिनं प्रति-इत्येवंरीत्या। अतः तेषां स्मरणार्थं लक्ष्मीः तेभ्यः किमपि स्वीकृतवती। तत्तु शुकनासेन 'विरहविनोदचिह्नानि' इति स्पष्टमुक्तमस्ति। एवं तैः स्वीकृतं विरहविनोदचिह्नं लक्ष्म्या दोषरूपेण परिणामितम्। तदेवम् - 'पारिजातपल्लवेभ्यो रागम्' - रागशब्दस्य रक्तवर्णः, अनुरागश्चेति अर्थद्वयम्। प्राकृतिकतया एव अशोकादिवृक्षाणां किसलयमिव पारिजातवृक्षस्य पल्लवमपि रक्तवर्णयुक्तम्।

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स च वर्णः 'राग' इत्युच्यते। न तत्र कोऽपि दोषः। किन्तु लक्ष्म्या अयं अनुरागार्थे अर्थात् दोषरूपेण परिणामितः। अनुरागो नाम उत्कटप्रीतिः इत्यर्थः। लक्ष्म्याः विषये 'विषयलिप्सा'। धर्मसत्कार्य-बान्धवादिषु योग्यस्थानेषु अनुरागो न दोषः, किन्तु लक्ष्म्यां वर्तमानः जनानामनुरागः दोष एव। यतः तेनैव ते वाममार्गगामिनः भवन्ति। अतः जनेषु स्वविषये अनुरागमुत्पाद्य, तान् धर्ममार्गभ्रष्टान् करोति लक्ष्मीः इत्येष एव अस्य वाक्यस्य तात्पर्यम्।

'इन्दुशकलादेकान्तवक्रताम् स्वीकृतवति। वक्रः नाम यत् ऋजु न भवति, कुटिलः इत्यर्थः। लक्ष्म्याः विषये प्रतिकूलः, अधर्ममार्गः इति च तात्पर्यम्। षोडशकलायुक्तः चन्द्रः कृष्णपक्षे एकैकं कलां न्यूनीकुर्वन् चतुर्दश्याम् एकयैव कलया अत्यन्तं वक्रतया दृश्यते। स च प्राकृतिकः अंशः। किन्तु लक्ष्मीः तां वक्रतां स्वीकृत्य वक्रमार्गगामिनी भूत्वा स्वाश्रितानपि वाममार्गे एव चालयन्ती, वक्रतायां दोषत्वम् आरोपितवती।

'उच्चैश्रवसश्चञ्चलताम्' स्वीकृतवति। उच्चैश्रवस् नामकः अश्वः समुद्राज्जातः, बलिचक्रवर्तिनं प्रति जगाम। अश्वः धावनस्वभावात् चाञ्चल्यस्य उपमानं भवति। किन्तु अश्वानां चाञ्चल्यं न दोषाय, धावनद्वारा स्वारूढान् तेषां गम्यं प्रापयन्तीति हेतोः। एतदर्थमेव भगवता ते स्रष्टाः इव ते स्वकार्याणि कुर्वन्ति। न कोऽपि दोषस्तत्र। ततः चञ्चलतां स्वीकृत्य लक्ष्मीः सर्वत्र अनवश्यकतया सञ्चरणशीलतारूपेण दोषत्वेन परिणामितवती। अश्वानां सञ्चरणरूपं चाञ्चल्यं सप्रयोजनम्, किन्तु लक्ष्म्याः चाञ्चल्यं भ्रमणेच्छया सञ्जातं सत् निष्प्रयोजनमिति दोषः। चित्तस्य अस्थिरताम् उत्पादयतीति पर्यवसितः अर्थः।

'कालकूटात् मोहनशक्तिं' स्वायत्तीकृतवति। कालकूटः समुद्रमथनावसरे जातं विषम्, यत् लोककल्याणकारिणा परमेश्वरेण स्वकण्ठे नियमितम्। मोहकरणं विषस्य स्वभावः। लक्ष्म्याः मोहनशक्तिरित्यस्य वशीकरणशक्तिरित्यर्थः। एनं मोहनरूपं विषगतं गुणं स्वीकृत्य लक्ष्मीः जनान् स्ववशे संस्थाप्य, सर्वान् मोहयति, मूढान् करोति। लक्ष्म्याः मोहे पतिताः सदा मोहवशा एव भवन्ति, कदापि तद्विरुध्य आगन्तुं न शक्नुवन्ति। कालकूटस्तु झटिति हन्ति, किन्तु लक्ष्मीः आजीवनं यावत् तान् मोहयन्ती पातयति, मृतप्रायान् करोति।

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'मदिरया मदं' स्वीकृतं लक्ष्म्या। मदिरापानेन यथा मत्ताः भवन्ति जनाः, तथा लक्ष्म्या युक्ता अपि 'अहं धनी' इत्यादिरीत्या मत्ता भवन्ति। सुरापानमत्तानां प्रज्ञा यथा नश्यति तथैव लक्ष्म्या मत्तानामपि। 'कौस्तुभमणेः अतिनैष्ठुर्यं स्वीकृतं तया। मणेः निष्ठुरता प्रकृतिसिद्धा। विष्णोर्वक्षस्थल-निवासिन्याः लक्ष्म्याः नैरन्तर्येण कौस्तुभमणेः साङ्गत्यं भवति, विष्णोः कण्ठे कौस्तुभमणेः हारः भवतीति हेतोः। तेन तस्य नैष्ठुर्यं अनया स्वीकृतम्। योग्ये सन्दर्भे नैष्ठुर्यप्रदर्शनं गुणः एव। किन्तु पूजार्हेषु अपि नैष्ठुर्यप्रदर्शनात् दोषः सः। लक्ष्मीवतां हृदयगतं काठिन्यम्, निर्दयत्वमत्र विवक्षितम्।

शुकनासोक्तेषु एतेषु दोषेषु अन्तःसम्बन्धोऽपि वर्तते इति अस्य विशेषः। प्रथमतया धनदाहरूपेण 'रागः' जायते लक्ष्म्यां, तेन अधर्ममार्गानुसरणेन वक्रता सम्पाद्यते, तेन स्थिरतापगमनेन चाञ्चल्यं भवति, तेन मनसः स्वास्थ्यमपगच्छतीति मोहाक्रान्तत्वम् (अविवेकः), अविवेकात् मदस्य दुष्परिणामान् अजानन्तः मदम् (मत्तताम्, अहङ्कारं) स्वहृदये स्थापयन्ति। तत्परिणामतः गुर्वादिप्रणामार्हेषु नैष्ठुर्यं प्रदर्शयितुम् आरभन्ते इति। एतैः गुणैः युक्तः कथं वा जीवने शुभं पश्यति! विनाशमेव प्राप्नोति।

लक्ष्म्याः प्राप्तिः अत्यन्तं कठिना। अर्थात् सुलभतया सा न प्राप्यते। तथा महता प्रयत्नेन प्राप्ता अपि तस्याः रक्षणम् इतोपि कष्टतरम्। भटानां खड्गनिर्मितपञ्जरे स्थापिता अपि कथञ्चित्ततः गच्छति। मदजलेन प्राप्तकृष्णवर्णाः गजाः इव वर्तमानेषु बृहद्घटेषु स्थापयामश्चेदपि सा पलायनं करोति, चौर्यादिना अन्यत्र गच्छति। एवं संसारे एतादृशं दाक्षिण्यरहितं किञ्चिदपि अपरं नास्ति यथा इयं लक्ष्मीः वर्तते।

एवं रीत्या दोषाणां स्वायत्तीकरणे लक्ष्मीः स्वस्य अत्यन्तमासक्तिं प्रदर्शयति। किन्तु यत्र गुणाः भवन्ति अर्थात् जीवनमौल्यानि भवन्ति, ततः सा सर्वथा विमुखा भवति। तदेवं वर्णयति शुकनासः

न परिचयं रक्षति - परिचिताः पुरतः आगताश्चेत् सामान्यतया मन्दहासपूर्वकं तैः सह सम्भाषणं करणीयम् इति सदाचारः। किन्तु लक्ष्मीः परिचिताः पुरतः आगताश्चेदपि परिचय नास्तीतिवत् दुर्वर्तनं प्रदर्शयति। नाभिजनमीक्षते- अभिजनं न पश्यति। अभिजनो नाम सत्कुलप्रसूतः, सद्गुणयुक्तः इति तात्पर्यम्। तेषां विशिष्टं स्थानमस्ति समाजे। किन्तु तादृशेषु लक्ष्मीः न वसति।

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न रूपमालोकयते रूपवतां सुन्दरं रूपं दृष्ट्वाऽपि सा न उपसर्पति। 'यदुच्यते पार्वति पापवृत्तये न रूपमित्यव्यभिचारि तद्वचः[1] इति कालिदासेन दैविकं रूपं पापं नाचरति इत्युक्तम्। यः कामक्रोधादिभिर्विरहितः सत्त्वगुणसम्पन्नश्च भवति स एव रूपवान्। अन्तर्मनसि वर्तमानमेव मुखे प्रतिफलतीत्येतत् सर्वैरपि ज्ञातमेव (यथा आङ्ग्लभाषायाम् – Face is the index of mind इत्युच्यते)। तेषाम् अन्तःसौन्दर्यमेव बाह्यसौन्दर्यरूपेण समेषां दृष्टिगोचरं भवति। तथा साज्जन्येन ये रूपवन्तो भवन्ति तान् न आलोकयति लक्ष्मीः।

न शीलं पश्यति - 'शीलं स्वभावे सद्वृत्ते' (३.३.७६७) इति अमरकोषे शीलशब्दस्य अर्थद्वयमुक्तम्। अत्र सद्वृत्तार्थः विवक्षितः शुकनासेन। यतः स्वभावः सुष्ठु एव भवतीति न, दुष्टोऽपि भवति। अतः सद्वृत्तं न पश्यति इत्येवात्र स्वीकरणीयः। शीलस्य लक्षणमेवम् उक्तमस्ति -

अद्रोहः सर्वभूतेषु कर्मणा मनसा गिरा। अनुग्रहश्च दानं च शीलमेतत्प्रशस्यते॥[2] इति।

एतदेव सद्वृत्तरूपं शीलं सर्वाधिकं भूषणं मानवानामित्युक्तं भर्तृहरिणा - 'शीलं परं भूषणम्'[3] इति। सच्छीलाः सर्वैः आद्रियन्ते। किन्तु लक्ष्मीः तेषां सद्वर्तनं न परिगणयति।

न वैदग्ध्यं गणयति – विदग्धता नाम वैदुष्यम्। विद्वत्ता नृपत्वात् अपि अधिकमित्युक्तम्-

विद्वत्त्वं च नृतत्वं च नैव तुल्यं कदाचन। स्वदेशे पूज्यते राजा विद्वान् सर्वत्र पूज्यते॥[4]

इत्युक्तदिशा वैदुष्यम् सर्वत्र पूजार्हं भवति। किन्तु इयं लक्ष्मीः तदपि न गणयति।

न श्रुतमाकर्णयति - श्रुतम् इति पदस्य शास्त्रज्ञानम् इत्यर्थः। वेदप्रामाण्यम् अङ्गीकुर्वताम् अस्तिकानां वेदशास्त्राण्येव प्रमाणानि भवन्ति। मानवजीवनस्य मार्गदर्शकानि भवन्ति शास्त्राणि। अतः कार्याकार्यविवेचनं शास्त्रादेव प्राप्तव्यमिति गीताचार्येण कृष्णेन भगवद्गीतायाम् उक्तं -

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[1] कुमारसम्भवे ५.३६

[2] महाभारतम् -१२.१२४.६६

[3] नीतिशतक – ८३

[4] अज्ञातमूलः श्लोकः

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तस्माच्छास्त्रं प्रमाणं ते कार्याकार्यव्यवस्थितौ। तस्माच्छास्त्रविधानोक्तं कर्म कर्तुमिहार्हसि॥[1]

न धर्ममनुरुध्यते - धर्मानुरोधेनैव न प्रवर्तते। सा यदि धर्ममनुरुध्य भवति, तर्हि धर्मवतां गृहे एव सा दृश्यते स्म। किन्तु अधर्मिणां गृहे अपि सा भवतीति तस्याः धर्मानुरोधः नास्ति।

न त्यागमाद्रियते - त्यागगुणम् आदरेण न पश्यति, येन त्यागेनैव अमृतत्वं प्राप्यते, 'त्यागेनैके अमृतत्वमानशुः'[2] इत्युक्तदिशा । तस्याः दृष्टौ त्यागिनः अर्थात् दानिनः मूर्खाः। अतः तया तेषामादरः न क्रियते। न विशेषज्ञतां विचारयति – विशेषज्ञता नाम विशेषेण सर्वार्थवेदिता। युक्तायुक्तविवेकवन्तः विशेषज्ञाः। तानपि न गणयति। अत एव विद्वांसः दरिद्राः भवन्तीति लोके प्रसिद्धिरस्ति। किन्तु आधुनिक-काले तादृशी स्थितिः तावत् न दृश्यते। नाचारं पालयति – आचारम् शिष्टानुचरणं न रक्षति, अशिष्टाना-मपि लक्ष्मीवत्त्वम् लोके दृश्यते एव। न सत्यमनुबुध्यते – सत्यं न जानाति, असत्यवतां गृहे अपि तस्याः बाहुल्येन दर्शनात्। न लक्षणं प्रमाणीकरोति – अत्र लक्षणं नाम मषीतिलकादिसामुद्रिकशास्त्र-प्रतिपादितम्। एतत् लक्ष्मीवतां लक्षणमिति तत्र प्रतिपादितमस्ति। न प्रमाणीकरोति, तिलकादिलक्षण-सत्त्वेऽपि तस्या अभावदर्शनात्।

गन्धर्वनगरलेखेव पश्यत एव नश्यति - आकाशमण्डले कदाचित् दृष्टिभ्रमात् नगररूपेण दृश्यमाना रेखापङ्क्तिः गन्धर्वनगरम् इत्युच्यते। एतत्तु अमङ्गलस्य विप्लवस्य च सूचकमिति वदन्ति।

गन्धर्वनगरमुत्थितमापाण्डुरमशनिपातवातकरम्। दीप्ते नरेन्द्रमृत्युर्वारिभयं जयः सङ्घे॥[3]

इति बृहत्संहितायामुक्तमस्ति। इयञ्च रेखापङ्क्तिः क्षणं दृश्यमाना झटित्येव अदृश्या भवति। तथैव लक्ष्मीः अपि शाश्वतरूपेण एकत्र नैव तिष्ठति, तस्याः चञ्चलस्वभावात् क्षणं दृश्यमाना अवलोकयतः पुरुषस्य पुरतः एव विनश्यति । उच्चवंशसमुद्भूतं जनं सर्पमिव अतिक्रामति। शौर्यसम्पन्नं जनं कण्टकमिव मुञ्चति। दानशीलं पुरुषम् अशुभस्वप्नमिव स्मरणपथमपि न आनयति। विनयगुणोपेतं जनं पापिनं मत्वा तस्य पार्श्वेऽपि न प्रयाति। मनस्विजनं प्रमत्तं मन्यमाना तम् उपहासविषयीकरोति।

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[1] भगवद्गीता – १६.२४

[2] कैवल्योपनिशत् – 3

[3] वृहत्संहिता - ३६.४

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तस्य प्रकृतकालीनप्रस्तुतता

शुकनास्यस्य वचनानां शतांशेनापि सत्त्यतां वयं पश्यामः लोके। चतुर्विधपुरुषार्थेषु प्रथमः धर्मः इति जनैः विस्मृतमेव। तेषां दृष्टौ अर्थकामावेव दृश्येते। धर्ममोक्षौ अर्थहीनौ। अतः अर्थसम्पादने धर्मः नैव परिगण्यते। अर्थसम्पादनार्थं कस्यापि नीचस्य दास्यमपि अङ्गीकुर्वन्ति जनाः। तदर्थं किमपि कुत्सितं कार्यं कर्तुं सिद्धाः भवन्ति। अन्यान् मारयन्ति। चौर्यादिकं कुर्वन्ति। "सर्वे गुणाः काञ्चनमाश्रयन्ति" इत्येतदेव तेषां मन्त्रः भवति। तेन लोकानां मनः केवलम् अर्थार्थमेव प्रवर्तते। सर्वस्मिन्नपि क्षेत्रे अर्थस्य प्रभावः एवं दृश्यते। पूजादिकार्याण्यपि अर्थार्थमेव क्रियते। धनार्थमेव उद्योगः क्रियते। धर्ममार्गेण यत्सम्पाद्यते वेतनरूपेण तदतिरिच्यापि अधिकधनार्थम् उत्कोचादिकं स्वीकर्तुं जनाः त्वरन्ते।

लक्ष्म्या ग्रस्तानां राज्ञां विषये यदुक्तं शुकनासेन तदिदानींतनराजकीयजनैः सर्वथा आचर्यते। कोटिकोटिधनसम्पादनार्थं राज्यसूत्रं गृह्णन्ति, न तु जनसेवार्थम्। सूत्रे गृहीते सति राज्याभ्युदयार्थं कोषे वर्तमानं सर्वमपि धनं स्वकीयं मत्वा स्वार्थसाधनायैव प्रयुञ्जते। एतत्सर्वमपि सङ्कलय्य हितोपदेशे एवमुक्तमस्ति –

न नरस्य नरो दासो दासस्त्वर्थस्य भूपते। गौरवं लाघवं वाऽपि धनाधननिबन्धनम्॥[1]

सम्प्रति प्रचलतः जागतीकरणतत्त्वस्य आद्यः प्रणेता बाणभट्ट एव स्यात्। सः यद्यपि जागती-करणपदस्य प्रयोगं न करोति, तथापि तस्य विषये चिन्तनं तु करोति एव।

लक्ष्मीः समग्रं संसारमेव स्ववशे स्थापयितुं शक्नोति इत्येतत् शुकनासेन अत्यन्तं सुन्दरतया उक्तमस्ति - 'विश्वरूपत्वमिव गृहीतुम् आश्रिता नारायणमूर्तिम्' इति। नारायणः कृष्णावतारे द्विवारं स्वस्य विश्वरूपं दर्शितवान् इति महाभारते वर्तते। तस्य पत्नी भूत्वा तेन सहैव यद्यहं भवामि, तर्हि अहमपि विश्वरूपं प्राप्नोमि इति चिन्तयित्वा, तदर्थमेव सा तम् नारायणमूर्तिम् आश्रितवती इति उत्प्रेक्ष्यते। प्रकृतसमये तु राष्ट्राणां मध्ये विद्यमानसम्बन्धः अर्थिक एव। सामाजिकसांस्कृतिकादि-सम्बन्धाः न गण्याः। अथवा आर्थिकसम्बन्धस्य भागभूताः। सम्प्रति पृथिव्याम् अन्ताराष्ट्रिययुद्धः भवितुं

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[1] हितोपदेशे - ७.८०

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नार्हति इत्येव तज्ज्ञानामभिप्रायः। तस्य कारणम् इदमेव यत् बाणभट्टेन वर्णितम्। यदि युद्धं भवति, तर्हि न केवलं योद्धुकामानाम्, अपि तु भूमौ विद्यमानानां सर्वेषामपि राष्ट्राणां हानिः सम्भवति। तस्य कारणं तु लक्ष्मीः एव। परस्पर-आर्थिकसहकारः मालावत्सम्पूर्णे विश्वे निक्षिप्तं वर्तते। एकस्य मालाभागस्य नाशे सम्पूर्णे विश्वे आर्थिकी असमता, आर्थिक-अपवृद्धिः, आयातनिर्यातयोः स्थगनम् इत्यादयः दुष्परिणामाः सम्भवन्ति। अस्माकं भारतदेशस्य इतिहासावलोकनेन इदं ज्ञायते यत्, पाकिस्थान-चीनाराष्ट्राभ्यां साकं यदा यदा युद्धं सम्भूतं, तदा कैश्चन राष्ट्रैः युद्धसामग्रीणां सम्पूरणं कृतं, न तु युद्धस्थगने प्रयत्नः कृतः। किन्तु अस्मिन् वर्षे भारतपाकिस्तानयोः युद्धं सम्भवति इति स्थितौ सर्वैः राष्ट्रैः युद्धं न भवेत् इत्यस्यां दिशि महान् प्रयत्नः कृतः। तत्र कारणं लक्ष्म्याः जगद्व्यापकत्वेन "स्व-आर्थिकस्थितिनाशोऽपि" इत्येव। इतिहासे तु युद्धस्य कारणीभूता लक्ष्मीः; सम्प्रति युद्धनिरोधे हेतुः सञ्जाता इत्येव विपर्यासः। इति शम्।

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भट्टिकाव्ये दीपकालङ्काराः

Dr. Prasant Kumar Sethi

इह खलु संस्कृतसाहित्ये जगति ये ये महाकवयः परिदृश्यन्ते तेषु मध्ये महाकविः भट्टिः अन्यतमः। महाकाव्यक्षेत्रे महाकवेः भारवेरनन्तरं साहित्यमर्मज्ञस्य महावैयाकरणस्य भट्टिमहाकवेः स्थानं कोपि वाययितुं न पारयति। तेन कृतं रावणवधमहाकाव्यमिदं यथा महाकविमाघकृतत्वात् शिशुपालवधं महाकाव्यं माघमहाकाव्यमिति प्रसिद्धं तथैव महाकविभट्टिकृतत्वात् भट्टिमहाकाव्यमिति प्रसिद्धिं अवाप। संस्कृतालङ्कारिकासु भामहास्य स्थानमपि सुविदितम्। परन्तु भट्टिभामहयोः कालनिरूपणस्य चर्चायां एतत् शङ्का जायते यत् एतर्यो मध्ये कः पूर्व इति। राजवंशसहाय हीरा तस्य अलङ्कार शास्त्रस्य परम्परा पुस्तके वदति यद्भामहात्पूर्वं भट्टिः प्रायशः सर्वेषाम् अलङ्काराणां वर्णनम् अकरोत्। अस्माज्ज्ञायते भट्टिः भामहात्पूर्वम् इति। अस्मिन् लघुशोध प्रबन्धे भट्टिकृतानां दीपकालङ्काराणां यद्वर्णना भवति तन्मया अत्र उपस्थाप्यते।

यः अलङ्कारः अर्थविशेषं चमत्कारं प्रकटयति अर्थात् यत्र अर्थस्य प्राधान्यं भवति तत्र अर्थालङ्कार भवति। दशमसर्गेऽस्मिन् ये दीपकालङ्काराः वर्तन्ते ते अत्र उल्लिखिताः। सर्गेऽस्मिन् त्रयः अर्थालङ्काराः वर्तन्ते।

दीपकालङ्कारः – मम्मटेन दीपकालङ्कारः भेद द्वयेन विभाजितः। तस्यानुसारेण लक्षणं यथा –

सकृद्वृत्तिस्तु धर्मस्य प्रकृताप्रकृतात्मनाम्। सैवक्रियासु वह्वीषु कारकस्येति दीपकम्॥

प्रकृत – उपमेयक, अप्रकृत – उपमानक, क्रियादिरूपधर्मस्य सकृद्व्यवहृतिः। अर्थात् यत्र केवलं एक एव क्रियादिधर्मः बहु कारकेण सह सम्बन्ध भवति। तत्र क्रिया दीपकं इति उच्यते। अपि च वहव्यः क्रिया एकेन कारकेण सह सम्बन्ध भति तत्कारकदीपकम् उच्यते।

परन्तु भामहेन दीपकालङ्कारस्य लक्षणं न दत्तम्। केवलं अस्य भेदस्य वर्णनं सः करोति। परवर्ति आलङ्कारिकाणां दीपकालङ्कारः तथा भामहस्य अलङ्काराद्भिन्नः वर्तते। भामहस्य दीपकालङ्कारः वस्तुतः क्रियादीपकमात्रमेव। तस्यमतानुसारेण दीपक त्रिविधम्। यथा – 1. आदिदीपकम्, 2. मध्यदीपकम्, 3.

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अन्तदीपकम्। यस्मिन् श्लोके पदादौ क्रियापदं तिष्ठति तत् आदिदीपकालङ्कार इति उच्यते। यत्र श्लोकस्य मध्ये क्रियापदतिष्ठति तन्मध्यदीपकालङ्कार इति भवति। अपि च यस्मिन् श्लोके क्रियापदं पादान्ते पतितं भवदि तदन्तदीपकम् इति उच्यते।

महाकविना भट्टिना अपि भट्टिकाव्य दीपकालङ्कारं भेद त्रयेण विभज्य क्रियते। परन्तु तेषां क्रमः भामहाकृत क्रमात्किञ्चित्परिवर्तनं प्रकटयति। यथा – 1. आदिदीपकम्, 2. अन्तदीपकम्, 3. मध्यदीपकम्। आदिदीपकं लक्षणम् - क्रियापदस्यादौ श्रूयमाणत्वात् आदिदीपकमीति। अर्थात् श्लोकस्य पादादौ क्रियापदं तिष्ठति तत् आदिदीपकम् अलङ्कार इति उच्यते। उदाहरणम् -

गच्छन् स वारीण्यकिरत्पयोधेः कूलस्थितांस्थानितरूनधुन्वन्।

पुष्पास्तरांस्तेऽङ्गसुखानतन्वन् तान् किन्नरा मन्मथिनोऽध्यतिष्ठन्॥

अर्थाद्वेगेन गच्छन् हनुमान् समुद्रस्य जलानि निक्षिप्तवान्। तानि सागरजलानि तटस्थितान् वृक्षान् कम्पयामासतु। कम्पितस्ते वृक्षाः शरीरसुखप्रदायकान् सुमनः समूहान् विस्तारितवन्तः। तेषु पुष्प-समूहेषु च कामुकाः किन्नरगणाः उपविशन्ति स्म। अत्र श्लोकस्य आदौ गच्छन् इति क्रियापदस्य प्रयोगेण तथा अनेन अन्यपदानां अर्थबोधः भवति।

अस्मिन् श्लोके आदौ गच्छन् क्रियापदं प्रथमपादस्य समुद्रस्य जलानि निक्षिप्तवान्। द्वितीयपादे तटस्थितान् वृक्षान् कम्पितवती। तृतीयपादे वृक्षाः विस्तारयन्ति तथा च चतुर्थपादे पुष्पसमूहेषु किन्नर-गणानां उपवेशनादि अर्थान् प्रतिपादयति। अतः अस्मिन् श्लोके एकं क्रियापदं गच्छन् श्लोकस्य आदौ व्यवहृतत्वात् तथापि च अनेकेन वाक्येन अन्वितत्वात् आदिदीपकम् अलङ्कार अभवत्। अत्र जयमङ्गल-टीका वदति एतद्विविधम्। यथा - एकतिङनेकतिङ्गहितं च। परन्तु सर्वपथीना वदति एतत्कारणमाला-ख्योऽलङ्कार इति। तथा च लक्षणम् - पूर्वपूर्वस्योत्तरो हेतुत्वे कारणमालेति।

अन्तदीपकं लक्षणम् - क्रियापदस्य अन्ते श्रूयमाणत्वात् अन्तदीपकम्। अर्थाद्यस्मिन् श्लोके अन्ते क्रियापदस्य व्यवहारः भवति तदन्तदीपकम् अलङ्कार इति उच्यते। उदाहरणम् –

स गिरि तरुखण्डमण्डितं समवाप्य त्वरया लतामृगः।

स्मितदर्शितकार्यनिश्चयः कपिसैन्यैर्मुदितैरमण्डयत्॥

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अर्थात् हनुमान् मन्दहासेन सीताप्राप्तिनिश्चय विषयकं सूचयन् वृक्षवृन्दैः मण्डितैः पर्वतं वेगेन आसाद्य प्रसन्नैः वानरसैनिकैः अभूषयत्। अत्र श्लोकस्य अन्ते अमण्डयत् इति पदस्य प्रयोगः तथा अनेन अन्यपदानां अर्थप्रतीतिः भवति। श्लोकेऽस्मिन् पदान्ते अमण्डयत् इति शब्देन सीताप्राप्तिविषयक वार्ता। वृक्षसमूहेन अलङ्कृतं पर्वतः तथा वानरैः विभूषितादि अर्थाः प्राप्यन्ते। अतः अस्मिन् श्लोके क्रियापदं अमण्डयत् श्लोकस्य अन्ते व्यवहृतत्वात् तथा अनेन अर्थप्रकाशित-त्वात् अन्तदीपकम् अलङ्कार अभवत्। सर्वपथीना व्याख्यानुसारं एतत्काव्यलिङ्गमिति।

मध्यदीपकं लक्षणम् - क्रियापदस्य मध्ये श्रूयमाणत्वात् मध्यदीपकम् इति। श्लोकस्य मध्ये क्रियापदस्य व्यवहारः भवति। तत् मध्यधीपकम् अलङ्कार इति उच्यते। उदाहरणम् -

गरुडानिलनिग्मरश्मयः पततां यद्यपि सम्मता जवे।

अंचिरेण कृतार्थमागतं तममन्यन्त तथाप्यतीव ते॥

यद्यपि मध्ये गरुडदेवः। वायुदेवः तथा च सूर्यदेवः वेगविषये प्रसिद्धाः मता। तथापि वानराः हनुमन्तम् अतिशययुक्तम् अल्पेन एव कालेन कार्यं कृत्वा आगतं ज्ञातवन्तः। अत्र श्लोकस्य मध्ये अमन्यन्त इति पदस्य प्रयोगात्तथा अनेन अन्यपदानां अर्थबोधः भवति। अतः अस्मिन् श्लोके एकमेव क्रियापद अमन्यन्त श्लोकस्य मध्य व्यवहृतत्वात् अनेन अन्यार्थानां प्रतीतित्वात् मध्यदीपकालङ्कारः अभवत्।

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